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Besides the above there is a complete set of the EXCESSIVELY RARE BALLON-POSTE—a news-sheet which was published during the Siege of Paris in 1870-71, and was carried by balloon to residents outside Paris.

The Original Drawings comprise an extremely beautiful (1783) miniature painting (signed) of MM. Charles and Robert's (the first to ascend in a balloon) descent into the grounds of the Duc de Chartres.

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I

ALESIUS (A.). ORDO DISTRIBUTIONIS SACRAMENTI ALTARIS sub utraque specie, et formula confessionis faciendae in Regno Angliae. *Haec Londini evulgata sunt octavo die Martii anni* M.D.XLVIII. 12mo. *Morocco.* (*Wolfgang Gunter, Leipzig?*) 1548

This tiny Anglican volume is so excessively rare that but one other copy is known to us—that in the British Museum.

The Order of Communion under both kinds was the first publication of Edward's reign in the direction of the reformation of the Church of England Liturgy. It was drawn up, apparently at Windsor, by a committee of twenty-four, and was the outcome of the Parliamentary action of the previous year. The first part of the book is taken up with the King's edict, which is followed by the notice of communion addressed by the "Pastor" to the congregation. The second and more important part contains the form of service for Communion under both kinds, after the communion of the priest, for the laity assembled before the altar, and concludes with a special blessing at dismissal. The epilogue to the book is signed A.A.S.D.Th., standing for Alexander Alesius Scotus Doctor Theologiae. This eminent reformer was born in Edinburgh in 1500, and educated at St. Andrews, where he showed strong bias against the reformation.

Of the original English book of March 1548 there were at least three variant editions, all printed by Grafton, and copies of all three are in the British Museum. The more extreme of the reformers, like Cranmer, were anxious to obtain the opinion of the most eminent foreign reformers on the new service, and since many of the latter had not sufficient knowledge of English, this Latin version was made and published for their benefit. At the end of March, Coverdale, in a letter to Calvin, stated that having seen the book he had "forthwith translated it into German and Latin" and suggested that it should be printed, but whether this was ever done is not known. Very probably it was forestalled by this version of Alesius. How important a position he held amongst the authorities of the period is well shown in the words of Dr. Weston, who, arguing at Oxford in 1554, said: "A runagate Scot did take away the adoration or worshipping of Christ in the sacrament, by whose procurement that heresy was put into the last communion book, so much prevailed *that* one man's authority at that time."

£150

121367

2

AINSWORTH (W. H.). THE ORIGINAL HOLOGRAPH MANUSCRIPT DRAFT of his famous novel CHETWYND CALVERLEY, *covering* 398 *pages*, 4to. *Red morocco.*

This, the Original Holograph Draft (which comprises about three-fourths of the finished work), is *entirely different* from the published book. Some of the pages have been re-written by Ainsworth no less than three times; quite a number have been written twice.

£125

3

THE UNDESCRIBED ISSUE OF THE FIRST EDITION

BACON (FRANCIS). THE HISTORIE OF THE RAIGNE OF KING HENRY THE SEVENTH. Engraved portrait of Henry VII by John Payne. Folio.

London Printed by W. Stansby for W. Lownes and W. Barrett. 1622.

The extremely rare (and hitherto undescribed) First issue of the First Edition, containing many differences from the ordinary First impressions. A superlatively fine copy in the original calf binding.

There are very many differences of spelling, and in the founts of the italics. In very numerous instances the italic capitals A, B, C, E, H, I, K, S, T, W, Y differ, and in the small italic types the final e, n and st vary. And in a few cases words which are printed in italics in the present issue are printed in roman type in the ordinary issue.

The differences in spelling are chiefly in that of "he" and "be."

This extremely important volume is rendered additionally valuable because of the insertion of *an original letter, signed and subscribed by King Henry VII*, addressed to his brother-in-law Louis XII of France. It is dated "From our town of Redying [Reading] 11th October."

This precious letter is of great historical importance and interest. After the usual compliments Henry acknowledges letters dated from Blois 20th September last. Henry notes that Louis has informed his squire of the body, Mathieu Basgnier, now Ambassador in France, of various reports that have reached him, though he does not believe them, and wonders that the Sieur de la Guntuze should so often send such reports which are but lies. It is not the first time he has tried to cause dissension between them. Henry rejoices that Louis declares that he does not, and never will, believe them, he has written more fully to the Ambassador. He thanks Louis cordially for warning him of these reports and for the honourable reception and favours bestowed on his Ambassador.

Signed and subscribed in the King's autograph, "Your good and loyal Brother Henry R."

Below are given the differences between the two issues—the first column as printed in the undescribed issue and the second column as in the ordinary issue:

Page	7.	Hee	other issue	He.
,,	9.	as it seemeth	,,	In brackets.
,,	10.	Uncle	,,	Unckle.
		No bracket after "law".		
,,	11.	Hee	,,	He.
		Enemies	,,	Enimies.
		Hee	,,	He.
		Some italics in a different fount.		
,,	12.	Eyther	,,	Either.
		Hee	,,	He.
,,	13.	Hee	,,	He.
		Councell	,,	*Counſell.*
		Some italics in a different fount.		
,,	14.	mercie	,,	mercy.
,,	15.	*Maior*	,,	*Major.*
,,	16.	Entrie	,,	Entry.
,,	17.	assaile	,,	assayle.
		hee	,,	he.
,,	18.	*Lord*	,,	Lord.
		Duke	,,	Duke.
		Ladie	,,	Lady.
		Traitors	,,	Traytors.
		Arthuh	,,	Arthur.
		Britaines	,,	Brittaines.
,,	19.	Hee (on l. 2)	,,	He (on l. 1).
		Physi-cians (on ll. 2 & 3)	,,	Physicians (on l. 2).
		Wee	,,	We.
,,	20.	Conceits	,,	Conceipts.
,,	21.	bee	,,	be.
		Shee	,,	She.
,,	22.	foorth	,,	forth.
		Councell	,,	*Counſell.*
		hee	,,	he.
,,	23.	bee	,,	be.
		hee	,,	he.
		neare	,,	neere.
		sailed	,,	sayled.
		councellors	,,	*counſellors.*
		Earle	,,	Earle.

Page 23.	*Earles*	other issue	Earles.
,, 24.	*Duke*	,,	Duke.
	hee	,,	he.
,, 31.	*Weſt*	,,	*West.*
,, 33.	*Party*	,,	*Partie.*
,, 44.	King	,,	*King.*
,, 45.	King	,,	*King.*
,, 49.	beeing	,,	being.
	hee	,,	he.
	Brittaine	,,	*Britaine.*
	bee	,,	be.
,, 50.	bee	,,	be.
	hee	,,	he.
,, 51.	hee	,,	he.
,, 52.	retaineth	,,	retayneth.

Pages 52 to 61. Printed in italic type. Many *letters* differ.

Page 62.	Force	other issue	Forces.
	hee	,,	he.
,, 65.	hee	,,	he.
,, 66.	bee	,,	be.
,, 69.	hee	,,	he.
,, 71.	hee	,,	he.
,, 72.	*Inclo-*	,,	Inclo-
,, 75.	*Juſtices*	,,	*ſt* different fount.
,, 76.	*Wools*	,,	*Woolls.*
,, 78.	hee	,,	he.
,, 79.	hee	,,	he.
	bee	,,	be.
,, 82.	Hee	,,	He.
	voide	,,	Void.
,, 85.	hee	,,	he.
,, 86.	hee	,,	he.
	bee	,,	be.
,, 89.	bee	,,	be.
	hee	,,	he.
,, 90.	hee	,,	he.
,, 91.	bee	,,	be.
,, 92.	hee	,,	he.
	unto	,,	u different fount.
,, 93.	hee	,,	he.
	he	,,	e different fount.
	answere	,,	*answer.*
	his	,,	*is* different fount.
	King	,,	King.

Page 93.	*rest*	other issue	*st* differs.
	somwhat	,,	somewhat.
	ll. 25-27 many differences of type.		
,, 94.	bee	,,	be.
,, 97.	there	,,	where.
	bee	,,	be.
,, 99.	hee	,,	he.
,, 100.	bee	,,	be.
	hee	,,	he.
	Parliamant	,,	Parliament.
	Chancellours	,,	Chancellors.
,, 101.	hee	,,	he.
	Strengthening	,,	Strengthning.
,, 102.	beeing	,,	being.
	hee	,,	he.
	failed	,,	fayled.
,, 103.	hee	,,	he.
	Englishmen	,,	English-men.
, 105.	lose	,,	loose.
	hee	,,	he.
	Ostentation	,,	*st* different fount.
,, 107.	warre	,,	Warre.
	Justing	,,	*st* different fount.
	hee	,,	he.
,, 108.	sawe	,,	saw.
,, 109.	*hee recovered*	,,	*he had recovered.*
	blowe	,,	blow.
,, 110.	*Excester*	,,	Excester.
,, 111.	The first half of page does not correspond line for line, but text is same except		
	Tearmes	other issue	Termes.
,, 116.	raysed	,,	raised.
,, 120.	*Monarchs*	,,	*Monarches.*
,, 123.	foorth	,,	forth.
,, 126.	Heerein	,,	Herein.
,, 139.	sundry	,,	sundrie.
,, 143.	seizing	,,	seazing.
	defense	,,	defence.
,, 145.	*Successorus*	,,	*Successours.*
,, 146.	beene	,,	been.
,, 147.	*Councell*	,,	*Counſell.*
,, 150.	heere	,,	here.
	mee	,,	me.
,, 152.	Henrie	,,	Henry.

Page 152.	moued	other issue	mooued.
„ 156.	Duke *ef*	„	Duke *of.*
„ 158.	al	„	all.
„ 160.	sodainly	„	suddenly.
„ 161.	*Flemish*	„	*Flemmish.*
„ 164.	doo	„	doe.
	duty	„	dutie.
	Countrey	„	Countrie.
	Archbishoppe	„	*Archbishop.*
	Skreens	„	*Skreenes.*
„ 165.	antient Familie	„	Ancient Family.
	Salisburie	„	*Salisbury.*
	fansying	„	fancying.
„ 166.	Abekgavennie	„	Abergavennie.
„ 169.	*Battels*	„	*Battailes.*
„ 171.	peeces	„	pieces.
„ 173.	*Smoak*	„	*Smoake.*
	Wars	„	*Warres.*
	Councell	„	*Counsell.*
„ 175.	*Patriots*	„	*Patriotes.*
„ 179.	a-peece	„	apiece.
	imbouldened	„	imboldened.
	beganne	„	began.
„ 181.	Wals	„	Walles.
„ 184.	*Pitie*	„	*Pittie.*
	Councell	„	Counsell.
„ 195.	*Playes*	„	*Plaies.*
„ 196.	Katherine	„	Katherin.
„ 198.	hearty	„	harty.
	ao	„	to.
	enuied	„	enuyed.
„ 203.	fare	„	faire.
„ 204.	Wherof	„	whereof.
„ 205.	Katherine	„	Katherin.
„ 216.	*Vacabonds*	„	*Vagabonds.*

£250

4

BACON (FRANCIS). OPERUM MORALIUM ET CIVILIUM TOMUS. Qui continet Historiam Regni Henrici Septimi. Sermones Fideles. Tractatum de Sapientia Veterum. Dialogum de Bello Sacro. Et Novam Atlantidem. Curâ et Fide Guilielmi Raw-

Lieber, bester!

Gestern abend nehme ich meine Variationen,
die Sie mir vorgestern durchgesehen,
und die Stimme mit, da ich sie mir nun ganz
besonders meinen Componisten nicht ganz allerliebst
ist. Ich muß Ihnen aber noch einige
Fehler anmerken, die ich, die Sie bitte doch ja
corrigiren zu lassen, weil sie unerläßlich
nothwendig sind.
Zuerst ist auf dem Titelblatte gesetzt, wo statt
avec un Violon und Obligat, das letzte Wort
mit dem Accente, denn die Präposition mit, und da
es nicht möglich ist, die Noten über die Zeilen,
so muß es heißen: avec un Violon obligate
wie ich es auf einem Exemplare corrigirt habe!
in der 1ten Variation im 12ten Takt findet sich über dem
Gesetzten g bei C ein Bindungs Zeichen, und dieses soll
gesetzt. es ist mit einem Accidentien Schreibfehler in der
... der 3ten V. im 6ten Takte, sind zwei Noten im Bass
ausgelassen. im 6ten Takte soll Zeichen eine
Note F nämlich und eine Achtel note, im 12ten
Takte fehlt eine Note C, und ist eine Achtel Note.
es ist auch angezeichnet.
in der 4ten V. im 9ten Takte sind oben und unten
zwei Zeichen, die fast wie Triller aussehen, es müssen aber
zwei Bogen sein, wie ich es angezeichnet habe.

ley. . . . In hoc volumine, iterem excusi, includuntur Tractatus de Augmentis Scientiarum. Historia Ventorum. Historia Vitæ et Mortis, LARGE PAPER, *calf extra, line tooled with fleurons, g. e. by F. Bedford.* Folio. *Excusum typis Edwardi Griffini, etc.* 1638.

A superb large paper copy of the Editio Princeps of his "Works."

£35

5

BACON (FRANCIS). The Two Bookes of, OF THE PROFICIENCE AND ADVANCEMENT OF LEARNING, DIVINE AND HUMANE. To the King. 4to. *Original gilt vellum.*

At London, Printed for Henrie Tomes, and are to be sould at his shop at Graies Inne Gate in Holborne, 1605.

FIRST EDITION.

A fine, large, and unwashed copy. It measures $7\frac{1}{8}$ by $5\frac{3}{8}$ inches.

£50

6

BEETHOVEN (LUDWIG VON). HOLOGRAPH LETTER, signed, 4 pages, 4to.

"Der ganze musikalisch wichtige und interessante Brief handelt über sein Werk Variationen für Klavier 'avec un violon obligate.' Anfang: Lieber, Bester! Gestern Abend erhielt ich meine Variationen, Sie waren mir wahrhaftig ganz fremd geworden, und das freut mich, es ist mir ein Beweis, dass meine Composition nicht ganz alltäglich ist.—*Unterschrift*: Ihr Sie verehrender Freund Ludwig v. Beethoven."—Meyer-Cohn Collection.

£120

SEE ILLUSTRATION

7

BEETHOVEN (LUDWIG VON). THE ORIGINAL HOLOGRAPH MANUSCRIPT of the first draft of his "TYROLER LIED" "Wenn ich in der Fruh' aufsteh'." Written for voice, piano, violin, and violoncello. 2 pages, oblong folio.

"Diese Skizze liefert den Beweis, dass Beethoven den Gedanken hegte auch deutsche Volkslieder so zu bearbeiten, wie er zahlreiche schottische, irische und wallisische

Volkslieder bearbeitet hatte. Die Aufschrift zu dieser Skizze ist von Anton Schlinders Hand, ebenso wie die unten auf der ersten Seite befindlichen Worte: 'Autographe de Beethoven constaté par A. Schindler. Souvenir à Monsieur Alexandre Thayer de Boston. Jede einzelne Seite des Manuscripts enthält 3 fünfreihige Systeme, die bis auf das letzte System vollständig benützt sind."

From the Thayer Collection.

£100

8

FROM TASSO'S LIBRARY.

BEMBO (PIERRE). LE PROSE (rivedute da Varchi). Folio. *Venice*, 1525.

This most precious copy of the great Italian poet Bembo's works, is annotated throughout by Tasso.

The present famous volume was in Tasso's possession whilst he was imprisoned in the Hospital of Saint Anne between the years 1579 and 1586, and literally every leaf is enriched with his manuscript notes and annotations.

This splendid manuscript relic of the great Italian poet passed from the possession of Professor Rossini (Tasso's biographer) to George Hibbert, from Hibbert's world-famous library into that of Sir William Tite, and finally to the late Mrs. Singleton (better known under her *nom de plume* of "Violet Fane").

The volume is in its old binding just as Tasso handled it, but preserved in a morocco case.

This important Tasso manuscript has *never been published.*

£200

9

BEZA'S OWN COPY OF HIS PSALMS.

BEZA (THEODORE). LES PSAUMES DE DAVID, mis en rime Francoise par Clement Marot et Theodore de Beza, avec la prose en marge. *Woodcut title. Old Lyonnese calf, with elaborate tooling in gold, with the initials T. B. (Theodore Beza) in the centres of each cover; gilt leaves.* 12mo. *Geneve, A. Rivery*, 1576.

A unique and most precious volume. It is THEODORE BEZA'S OWN COPY of his version of the Psalms. In addition to his initials on the binding the volume also contains his autograph inscription at end—"THEODORUS BEZA Genuae scripsi VI. Martii anno ultima Dei et Servatoris nostri Domini Patientiae 1597. Qui Deum reveretur quid merito reformidet."

The *provenance* of this little book could not well be more interesting from the share

which Beza had in the authorship—especially as the volume, besides being inscribed by Beza, was bound for him.

This extremely interesting volume was afterwards in the library of Heber, and has his library stamp on a fly-leaf at the end of the volume. From Heber's library it passed into that of M. Lort, who has written his name inside the front cover and added the following: "This was Beza's own copy; see his name at the end, and ye initials of it on ye cover. T. B."

£75

10

BEZA (THEODORE). *A. l. s.*, 2 pages, folio, *Geneva*, 8 *March* 1594, to Dr. James Grynaeus, pastor of the Church at Basle.

(Abstract.) "I doubt not you think of us day and night, but there is nothing fresh worth writing of in my recent affairs. We had a fair on the 22d much thronged from the neighbourhood. Yesterday the envoy of this republic after a year's absence returned from France, and announced to us that Bourges, Amiens, and other cities of Picardy, through which the Spaniards if they invade France will have to pass, have treated with the King. The people of Lyons, where there having been a tumult, one among the French, a Spaniard killed and 4 men wounded, the citizens were divided into 4 factions and swords were drawn, having by consent of the greater number suddenly agreed on obedience to the King [Henry IV], have deprived five of their chief magistrates because they seemed to favour conspiracy, of authority, and threw the badges of their conspiracy into the bonfires, which were lighted to testify their joy. Which example there is great hope of the rest of France following. The King himself scarcely acts after right counsel, yet uses the prudence and moderation which commend him to all, and in letters written by *his own hand has testified his good will towards me.* But his sister [Catharine de Navarre] continues in the profession of the truth and, from letters shown to me by our envoy, she will never depart from the true religion in which she has been educated. By the King's command the ministers of the church have been summoned out of all the provinces and many nobles whom they thought were good catholics. There is to be in July a general synod of the French churches for their union in doctrine and discipline and common defense, at Montauban, to which other churches outside our confession are to be invited. The enemy of our peace is gathering supplies at Milan, with intentions as to Lyons or ourselves. Continue to love us and pray for us. Geneva . 8 . March . 1594.

"Thine Beza."

£40

11

BYBLE (THE) in | Englyshe, that is to say the con- | tent of all the holy scrypture, bothe | of ye olde and newe testament, truly | translated after the veryte of the | Hebrue and Greke textes, by ye

dy- | lygent studye of dyverse excellent | learned men, expert in the forsayde | tonges. | Folio. *Very curious woodcut border to title, representing Henry VIII, Cranmer, and Cromwell, distributing copies of the Holy Scriptures. Title printed in red and black.* **Black Letter.** *Brown morocco.*

Prynted by Richard Grafton & | Edward Whitchurch. | Cum privilegio ad imprimen- | dum solum. 1539.

Printed partly in *Paris* and partly in London. This is the hopelessly rare and exceedingly important *First Edition* of Cranmer's, or the "Great" Bible, "THE HOLE BIBLE OF THE LARGVEST VOLUME," which Thomas Cromwell, as the King's vicegerent, in an injunction to the clergy (September 1538), ordered to be "set up in some convenient place wythin the said Church that ye have cure of, where as your parishioners may moste cōmodiously resorte to the same and reade it."

So extraordinarily rare are copies of this Bible, that the British Museum example has the title-page and one other leaf in facsimile—it was bequeathed to the Museum by the Right Hon. Thos. Grenville. Fry's well-known (and often exhibited) copy lacks the blank leaf Q4, and has also some leaves mended.

The other recorded copies are as follow:

1. Lambeth Library, very imperfect.
2. St. Paul's Cathedral, wants two leaves.
3. St. John's College, Cambridge, perfect.
4. Public Library, Cambridge, very imperfect.
5. Lord Spencer's (now Rylands), very imperfect.
6. H.R.H. Duke of Sussex's, very imperfect. (The Sussex copy was afterwards Lord Ashburnham's.)
7. Henry Huth's (formerly Lea Wilson's), perfect. (This sold for £121 in 1875.)
8. Lord Amherst's, imperfect.
9. Bishop Gott's, very imperfect.
10. Henry Stevens', very imperfect.

The present is believed to be the finest copy that can ever occur for sale.

Between April 1539 and December 1541 seven editions of this version were printed, each of which was more or less revised.

There is sufficient difference between the first and other issues to enable any leaf to be recognized and assigned to the edition to which it belongs, although they all have the same catchwords, excepting the November issues of 1540 and 1541.

Myles Coverdale was the editor and chief translator, but there is no record of the names of the "dyuerse excellent learned men" by whom he was assisted; most likely they were bishops of the English Church, who did not care to have their names prominently brought forward.

Bonner, Archdeacon of Leicester, then Bishop-elect of Hereford, afterwards Bishop of London, rendered most essential service in the issue of this version. Bonner was at

that time ambassador from the Court of England to Francis I, and by his official position, as well as from the high estimation in which he was personally held, was able to afford protection to Coverdale and Grafton, and he did so to the utmost of his power, and they gratefully acknowledged, in several letters still extant, his great liberality and kindness to them.

In December 1538 the printing was stopped, and by the permission of Francis an order was issued, dated 13th December 1538, signed Le Tellier, citing Regnault, and all others it might concern, to answer for what they had already done, and inhibiting the further printing of the Bible, and ordering the sheets already printed to be delivered up. All the printed leaves the authorities could lay their hands on were ordered to be destroyed. Instead of strictly obeying orders, the Lieutenant sold four great dry vats full to a haberdasher, from whom they were rescued and conveyed to England.

HENCE THE EXTRAORDINARY RARITY OF COMPLETE COPIES SUCH AS THE PRESENT.

Cromwell then sent to Paris and purchased from François Regnault the presses and type, and had them removed to London, where they were used in the production of this and the six succeeding editions.

The border of the title-page is an elaborate engraving, said to have been designed by Hans Holbein.

It has been proved most conclusively that Archbishop Cranmer had no share directly or indirectly in the translation, revision, printing, or publication of the Great Bible issued in 1539; therefore the common practice of designating it "Cranmer's Bible" is erroneous and unfair. It was the enterprise of Cromwell, to whom the illuminated copy on vellum, with his coat of arms in colours, now in the library of St. John's College, Cambridge, was presented.

£300

12

BYBLE (THE), that | is to say all the Scri | pture: In whych are co- | tayned the Olde and | New Testamente | truly & purely tra- | slated into En- | glish and nowe | lately with | greate in- | dustry & diligē- | ce recognised | Esayel | Hearken to ye heavens, and thou | earth give eare: For the | Lord speaketh | *An entirely perfect and most excellent copy. Brown morocco.* Folio.

Imprinted at London by Jhon Daye | dwelling at Aldersgate, and William | Seres dwelling in Peter College | Cum gratia et Privilegio ad Imprimendum solum | XVII day of August, 1549.

Tyndall's prologue to Jonah is printed, FOR THE FIRST TIME, in this edition.

This Bible contains the well-known note at the end of 1 Peter iii, on the words "To dwell w. [with] a wyfe accordinge to knowledge," in which occurs the sentence, "And yf she be not obedient and healpfull unto hym endevoureth to beate the feare of God into her heade that therby she maye be compelled to learne her duitie and do it."

Mr. Dunn Gardner's copy of this irreverently nicknamed "Bug" Bible fetched £55 so long ago as 1875.

At the beginning of the Psalms (and of Isaiah) are woodcuts of the whole breadth of the page, and before each Gospel is the figure of the Evangelist, executed in a different style from the other cuts. To that of St. Mark is affixed the engraver's mark, "J. F."

The Epistles and Gospels are given according to Sarum Use. It is a different edition from the other "Matthew" edition of 1549, being edited by Becke, by whom the dedication was written, as well as *many objectionable notes which are found in no other edition of the Bible. Those to St. Matthew, ch. xix, are indecent, and many consist mainly of abuse of the Church, her doctrine, and her clergy.*

Only three other perfect copies are known.

£75

13

[BIBLIA SACRA LATINA.] F. 1a: Incipit epła sancti Hieronymi ad Paulinū p̃sbyteꝝ: đ oīb; dīne histoīe libr. Capłm I. FRater Ambrosius tua mihi munuscula pferens detulit simul ꝛ suavissimas litte-ras: que a principio. amicitiaꝝ fidem. pbate *etc.*

F. 3b col. 2, *incip. cap.* 1. *Genes.*: IN principio creauit deus celum ꝛ terram Terra aūt erat īanis ꝛ vacua ꝛ tenebre erant super faciem abyssi: *etc.*

F. 421b col. 2: Explicit Biblia impressa Venetijs p Frāciscū de hailbrun ꝛ Nicolaū de frankfordia socios. M.CCCC.LXXV.

Folio. *Venice, F. de Hailbrun & N. de Frankfordia*, 1475.

Of the utmost rarity. This is the FIRST BIBLE PRINTED IN VENICE and the first of the five editions printed by Frank Renner de Hailbrun either in partnership with Nicolaus de Frankfordia or alone. Unlike the succeeding editions it has no printed signatures. The present copy, owing to its large margins, still retains many of the manuscript signatures, and these are peculiarly interesting. They are identical with those printed in the subsequent edition, though of an unusual style. They run from a to y, omitting z, and instead of being followed by a series of double letters, the usual way, the subsequent quires are signed by numbers.

Frank Renner of Hailbrun, the printer, was at work in Venice for the thirteen years 1471 to 1483, and during five (1473-1477) was in partnership with Nicolaus de Frankfordia, and for a few months (1477-1478) with Petrus de Bartua. Altogether he issued about fifty books. Nicolaus de Frankfordia began to print in partnership with Renner in 1473, and continued with him up to 1477. He then seems to have employed various printers to work for him, but from 1482 to 1489 was in business by himself, almost his whole output consisting of service books. After this date his name is found but rarely,

dt

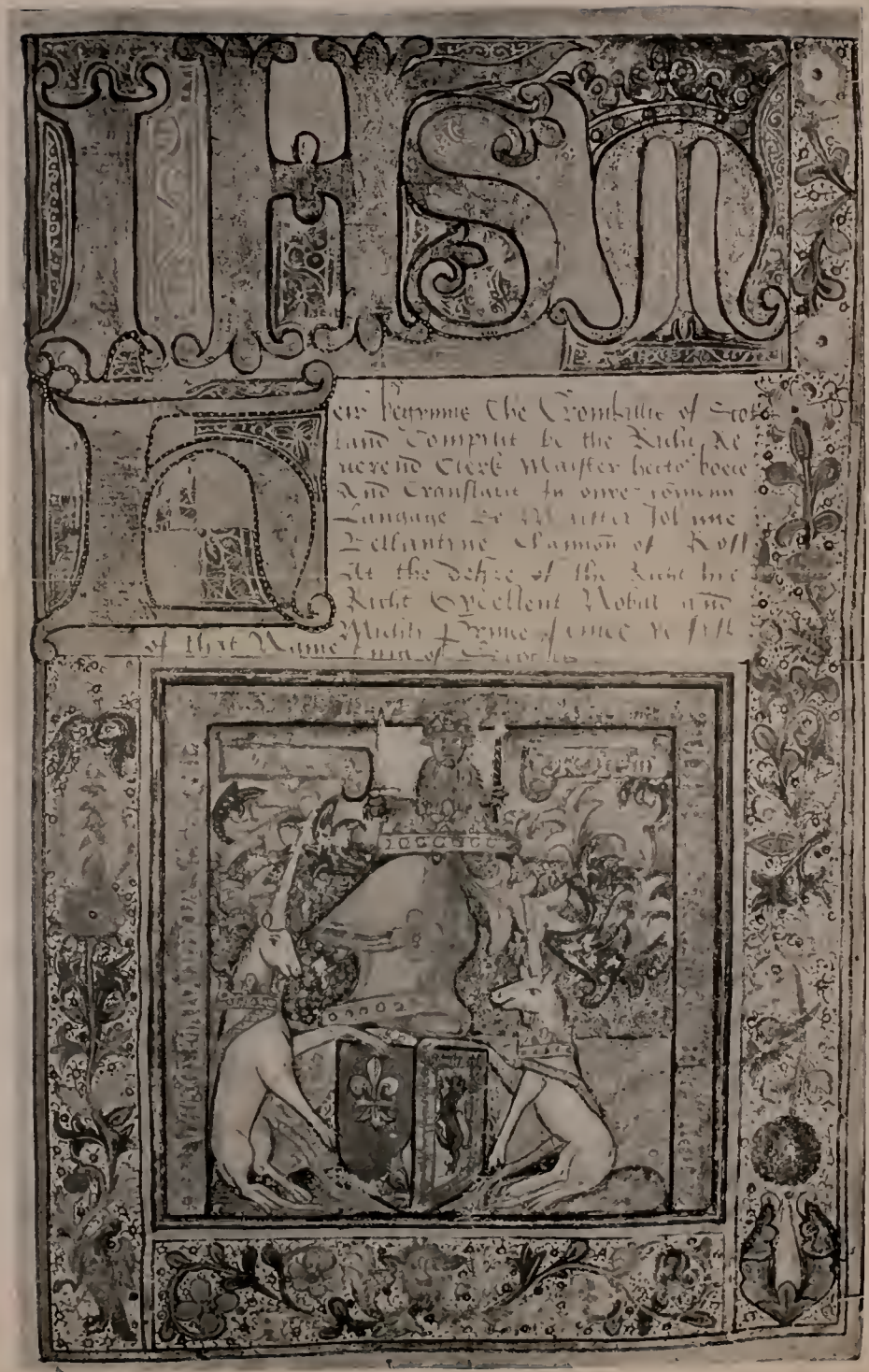
F. 4.

Windsor Castle 15 Decemb. 1698

Οἰκτέον καὶ ἐλπιστέον

Durate —

Guilielmus



and only as employing other printers. He was still alive in 1500, when a Missal was printed for him at Venice by Johannes Emericus de Spira.

This superb copy was formerly in the celebrated library of the Benedictine Monastery of Saint Emmeram at Ratisbon (where many rarities in the Spencer library were obtained), which was dispersed about the beginning of the nineteenth century, and contains its bookplates. Eight leaves added at the beginning are filled with Latin verses intended to serve as a *memoria technica* to the chief incidents contained in each book of the Bible, and each line is surmounted by explanatory glosses. A few notes have been written on the margins of the text in later hands, especially in parts of the New Testament. On the last leaf is an explanation in German of the books of the Old Testament, the same explanation being written as a headline at the beginning of each book.

The volume is in its original boards, covered at a later date in red velvet.

£200

14

BIBLIA SACRA LATINA. Folio. *Brown morocco extra, gilt leaves.* *Ex typographia Vaticana* [*Aldus*], *Rome*, 1592.

The *Editio Princeps* of the Sacred Text, published by Pope Clement VIII, known as the "Clementine version."

This, the first edition of the version, has been in use throughout the Catholic Church up till this present day. It was announced in May 1907 that a revision of the text of this 1592 edition had been commanded by the Pope (Pius X).

It has been declared by the Council of Trent that the Vulgate was the only authentic version.

On 30th January 1592 Clement VIII succeeded to the pontifical chair and appointed Cardinals Tolet, Borromeo, Bellarmin, and five others as editors, and the revised version generally known as the Clementine as opposed to the Sixtine, was issued in 1592. These two versions differ in over two thousand places. A very careful comparison was made by Dr. Thomas James, the first Bodleian librarian, and published in London 1900.

This is a volume of extraordinary rarity.

£130

15

FROM THE LIBRARY OF JAMES V (OF SCOTLAND) AND HIS QUEEN

BOECE (HECTOR). "HEIR BEGYNNIS THE CRONIKILLIS OF SCOTLAND compylit be the Richt Reverend Clerk

Maister Hector Boece, and Translatit in Oure Comonn Langage Be Maister Johnne Bellantyne Channon of Rosse. At the Desyre of the Richt hye Richt excellent Nobill and Michty Prince James ye fyſt of that name King of Scottis."

A Manuscript on Paper in the Scottish Language (312 leaves, 11½ in. by 7½ in.). Written in very legible cursive characters, long lines, thirty-nine to a full page, headings to chapters in red. The first page of the text is SPLENDIDLY ILLUMINATED IN GOLD AND COLOURS, HAVING THE LARGE COAT OF ARMS OF KING JAMES V OF SCOTLAND, QUARTERED WITH THOSE OF HIS QUEEN (MADELINE, DAUGHTER OF FRANCIS I). At the head of the page will be found the sacred monogram "J.H.S." and the richly crowned "M." of Queen Madeline.

The leaf of preface has an elegant decorative border, also a large initial, and the first page of "The Translator to his buke," has a fine decorative border in gold, with a surrounding religious legend. The text is enriched with 266 fine large decorative initials in gold and colours. At the end we read, "Here endis ye Translation of ye Cronikillis of Scotland drawin be Maister Johnne Bellantyne Channon of Ross, in oure vulgair langage at ye desyre of ye Richt hye Richt excellēt and Nobill Prince James ye fyft of yat name, King of Scottis. And writin be ye hand of Maister David Douglas, Notare Public, Servitoure to Maister James Douglas, Archidene of Murraye," etc. This is followed by four leaves containing twenty-five rimed stanzas of eight lines each, headed "The Translator says to his Buke as followis," ending with the inscription, "Here endis the Ballat upone ye Translatione of Maister Hecto Boece Cronikillis."

THIS UNIQUE, SUPERB, AND RICHLY DECORATED VOLUME constitutes the ORIGINAL MANUSCRIPT of the translation from the Latin of Boece's famous Scottish Chronicle. It was specially prepared for King James V and his Queen in the year 1536. Its subsequent history is recorded on a blank leaf at the beginning, which bears the inscription: "Windsor Castle 15 Decemb. 1658 Ὀισέον ϗ ἐλπισέον, Durate—LAUDERDAILL."

This was written by Charles II's great Scottish Minister the Duke of Lauderdale, who was taken prisoner by Cromwell's army at the Battle of Worcester. Lauderdale was imprisoned first in the Tower of London and then at Windsor Castle—he "obtained" this manuscript while detained at the last-named, as his autograph inscription proves. It must have been taken to England by James VI, and to Windsor Castle either by James or Charles I.

From the Duke of Lauderdale's daughter (and heiress), who married a member of the Hay family, it passed into the possession of another of the great Scottish families, the Hays, Earls of Kinnoull.

It has remained at Dupplin Castle till recently, and bears on the cover the ex-libris of the 8th Earl of Kinnoull.

The pedigree of the Manuscript, written by a member of the Hay family, is loosely inserted.

This is considered to be the finest Royal Stuart Manuscript in existence.

In so far as we are able to discover it is the sole surviving volume which bears the

joint arms of James and his Queen. *As an unimpeachable memorial of Mary Queen of Scots' gallant father it should surely form the Key-stone of a Mary Stuart collection.*

It may be added that King James's printed copy of this very book, bearing the arms of the King alone, sold in the Hamilton Palace Sale (thirty years ago) for £800.

£1,800

See Illustrations

16

BOIS (PIERRE DU). DISPUTACIO ITER CLERICUM ET MILITE, sup potesta | te prelatis ecclesie atq; principib3 terra4 com | missa sub forma dyalogi incipit feliciter. | 4to. 16 *leaves*, 26 *lines to a page. Red morocco.*

Printer of Augustinus de Fide (*Cologne*, 1473).

From a typographical view the book is full of interest. It is one of a number of small undated tracts without name of printer, but obviously printed at Cologne. These used formerly to be all classed together as the work of Ulrich Zell, until the late Henry Bradshaw, librarian of Cambridge University, pointed out in a small pamphlet that they could be divided up into distinct groups, the work of different printers, and to each printer he attached the name of his most easily accessible work. Thus we have the "Printer of Dictys," the "Printer of Dares," and others, and these names have been retained by later bibliographers.

The printer of the present book, known as "the printer of Augustinus de Fide," issued three dated books, all of 1473, so the rest of his work may be assigned to about that date. It is not improbable that he is identical with a certain Goiswin Gops, who published an almost identical edition of this book with the printed date 1475.

In England two editions of a translation were printed by Berthelet entitled "A Dialogue betwene a knyght and a clerke concernynge the power spiritual and temporal."

The present edition is that numbered in Hain *6111, and in Proctor 1096.

Dr. Reizler considers this to be the work of a certain Pierre du Bois. It is in the form of a dialogue between a priest and a soldier, and relates to the difference between the civil and ecclesiastical power.

£45

17

BOSSUET (JACQUES-BENIGNE, Bishop of Meaux). HOLOGRAPH LETTER. 6 pages, 4to. *Dated Versailles*, 10 *Mars*, 1698.

The contents are of the greatest interest and importance, as it was written during the most critical period of Bossuet's dispute with Fénélon. It begins:

"Samedi ie fus auerti que M. l'archeuesque de Cambrai [Fénélon] apres auoir rempli toute la France tous les Pais-bas de liures contre nous auait ecrit au Roy qu'il falloit m'enpecher d'ecrire et il marquoit dans cette lettre qu'il en auoit ecrit autant a Mg le nonce. mon liure uenoit en ce moment d'etre publié et ie le donnai au Roy quand on receut cette lettre. Dimanche en le presentant a Mg le nonce il m'exhorta a ne plus ecrire et sur cela ie luy exposai ce que ie scavois des desseins de M. de C. . . . Nous scauons depuis qu'il a fait imprime(r) trois lettres contre l'instruction Pastorale de M. L'archeueque ou il met en fait que ce Prelat a aprouué son liure deuant qu'il futt imprimé. Il remplitt sa reponse a notre declaration de faits tres faux et tres outrageux contre nous. Il dit entre autres choses qu'il nous a propose d'ecrire tous ensemble au Pape pour luy demander de nous iuger. C'est de quoy ie n'ay iamais entendu parler. C'eust etté un piège pour faire de cette affaire une querelle particuliere de trois Euesques contre un. On ne nous accusoit de rien et nous n'aurions a nous iustifier que de l'attribution que M. de C. nous faisoit de sa doctrine dans son auertisse de son liure des maximes des SS."

These passages are enough to show the importance of this letter. Bossuet goes on to say how unfair it is that Fénélon should try to silence him, after himself having written all he wanted to. He desires to write only what is necessary to defend the faithful against heresy. He then refers to the slow course of the proceedings at Rome in the matter, and ends: "S'il n'y a qu'a se sauuer par des equiuoques et des subtilitez, on ouure une grande porte a Molinos et a toutes les sextes."

The letter, owing to its *very private nature*, was not signed by Bossuet.

£70

18

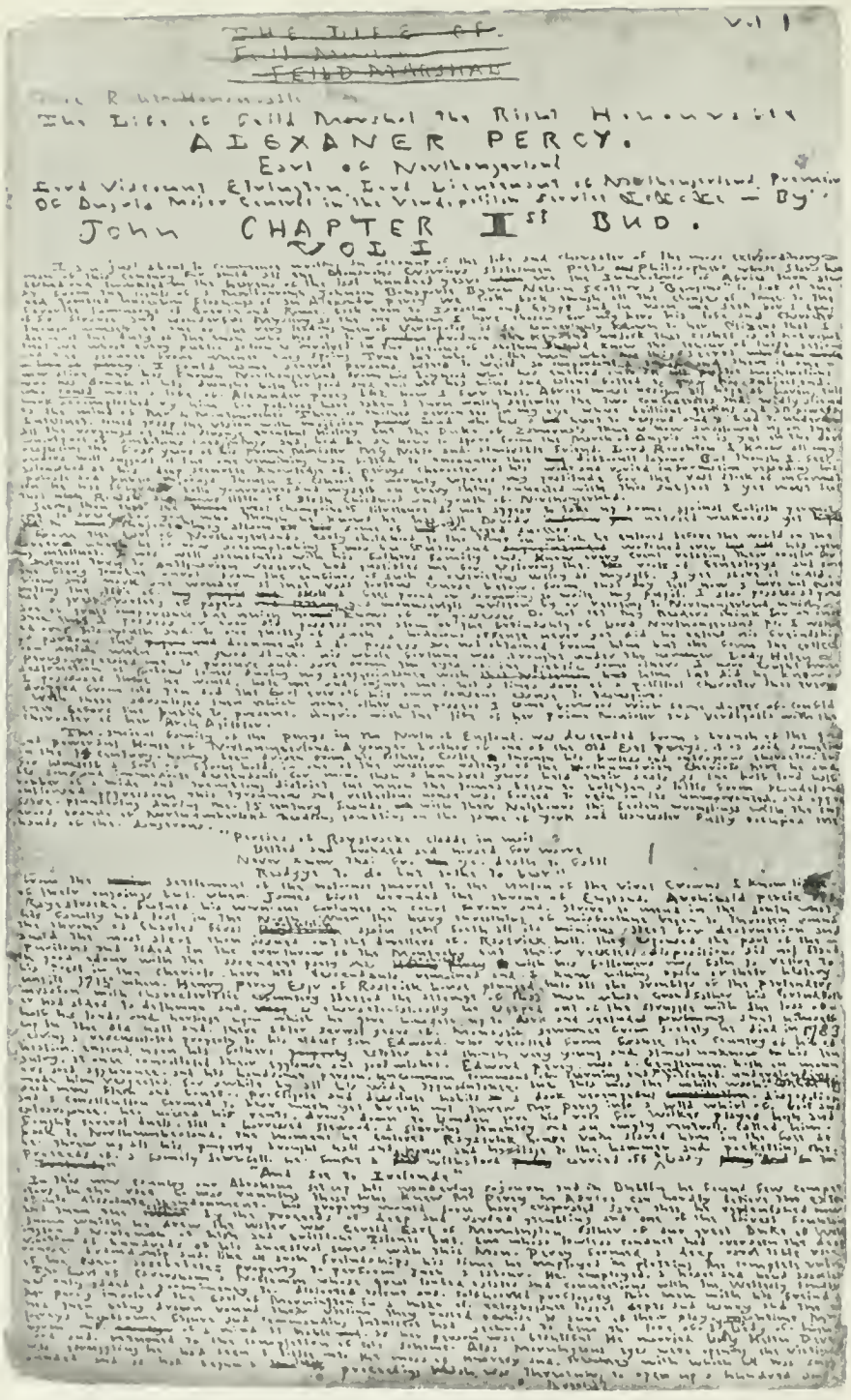
BRANDT (S.). STULTIFERA NAVIS, OR THE SHIP OF FOOLES, translated out of Latin (with the Text) into Englishe, by Alexander Barclay, Priest, with his Mirrour of Good Manners (from Manius) and Egloges; from the Miseriæ Curialium of Æneas Silvius. *Numerous curious woodcuts.* **Black Letter.** Folio. A REMARKABLY BEAUTIFUL COPY, *in the original sheepskin binding.*

John Cawood, 1570.

On the fly-leaf is this autograph inscription: "*Thos. Belasys, Lord Fauconberg, his Booke*, 1677." This distinguished soldier married Cromwell's daughter.

Believed to be the *finest copy extant* of this famous Elizabethan volume, an interesting account of which is given in the Grolier Club's catalogue of "Early Editions of English Writers."

£110



PATRICK BRANWELL BRONTË

19

CHARLOTTE BRONTË TO ELLEN NUSSEY

BRONTË (CHARLOTTE). The series of fifty-one very important holograph Letters, addressed principally to her most intimate friend, Ellen Nussey. Other letters are to her father, her brother (P. Branwell Brontë) and Messrs. Smith and Elder (her publishers). The majority of these letters are of considerable length, and of *the most private nature.* In addition to the letters there is a manuscript of Emily Brontë (who died young), and three manuscripts of P. Branwell Brontë. This correspondence shows *seven different signatures* of Charlotte Brontë, and really constitutes a most valuable Biography of Charlotte and the Brontë family. *The whole inlaid to a uniform size, folio, and bound in brown morocco extra, gilt leaves.*

PROBABLY THE FINEST BRONTË COLLECTION IN EXISTENCE.
FULLER PARTICULARS ON APPLICATION.

£500

SEE ILLUSTRATION

20

BURNS AND "CLARINDA"

BURNS (ROBERT). HOLOGRAPH LETTER SIGNED "SYLVANDER," 6½ pages, 4to. One of the most famous of the much discussed letters to Clarinda (Mrs. M'Lehose). It appears as No. 12 in "Burns and Clarinda correspondence," 1843.

This extremely long and most important letter differs from the published version given in Paterson's edition, Burns' Works (vol. v, page 20). There, brackets are added where they are not, sentences transposed, the spelling altered here and there and in one instance, the word "former" is used for "last."

A footnote (in the "Burns and Clarinda Correspondence"), alluding to the postscript of this letter states that the "lines which followed have been torn off the original MS." This was done by Clarinda herself.

ALSO

McLEHOSE (MRS.). HOLOGRAPH LETTER SIGNED "CLARINDA." 3 pages, 4to. To Burns.

This letter is No. 18 in the above-named volume of correspondence.

Here again this original differs from the version as published. The printed version omits inverted commas in two instances, "will" is used for "shall," three words are omitted, brackets left out, one sentence entirely misconstructed and the words: "I figure you in a state of celibacy," transcribed "I forgive you in a state of celibacy."

BURNS TO CLARINDA.

"You are right, my dear Clarinda: a friendly correspondence goes for nothing, except one write their undisguised sentiments—Yours please me for their intrinsic merit, as well as because they are *yours*; which I assure (you), is to me a high recommendation. Your religious sentiments, Madam, I revere.—If you have, on some suspicious evidence, from some lying oracle,—learnt that I despise or ridicule so sacredly important a matter as real Religion, you have, my Clarinda, much misconstrued your friend.—'I am not mad, most noble Festus.' Have you ever met a perfect character? Do we not sometimes rather exchange faults than get rid of them? For instance; I am perhaps tired with and shocked at a life, too much the prey of giddy inconsistencies—and thoughtless follies; by degrees I grow sober, prudent and statedly pious—I say statedly, because the most unaffected devotion is not at all inconsistent with my first character—I join the world in congratulating myself in the happy change. But let me pry more narrowly into this affair; have I, at bottom, anything of a secret pride in these endowments and emendations? have I nothing of a Presbyterian sourness, a hypercritical severity when I missed all those nameless and numberless modifications of indistinct selfishness, which are so near our own eyes that we can scarce bring them within our sphere of vision, and which the known spotless cambric of our character hides from the ordinary Observer?

"My definition of Worth is short: Truth and Humanity respecting our fellow creatures; Reverence and Humility in the presence of that Being, my Creator and Preserver, and who, I have every reason to believe, will one day be my Judge.—The first part of my definition is the creature of unbiassed Instinct; the last is the child of after Reflection.—Where I found these two essentials; I would gently note, and slightly mention any attendant flaws—flaws, the marks, the consequences of Human nature.

"I can easily enter into the sublime pleasures that your strong imagination and keen sensibility must derive from Religion, particularly if a little in the shade of misfortune; but I own I cannot without a marked grudge, see Heaven totally engross so amiable so charming a woman as my friend Clarinda; and should be very well pleased at a circumstance that would put it in the power of Somebody happy Somebody, to divide her attention, with all the delicacy and tenderness of an earthly attachment.

"You will not easily persuade me that you have not a grammatical knowledge of the English language.—So far from being inaccurate, you are elegant beyond any woman of my acquaintance, except one whom I wish you knew.

"Your last verses to me have so delighted me,—that I have got an excellent old Scots air—that suits the measure, and you shall see them in print in the 'Scots musical Museum' a work publishing by a friend of mine in this town.—I want four stanzas; you gave me but three, and one of them alluded to an expression in my former letter; so I

You are right, my dear Clarinda: a friendly correspondence goes for nothing, except one write their undisguised sentiments. — Yours please me for their intrinsic merit, as well as because they are <u>yours</u>; which, I assure, is to me a high recommendation. — Your religious sentiments, Madam, I revere. — If you have, on some malicious evidence, from some lying oracle, learnt that I despise or ridicule so sacredly important a matter as real Religion, you have, my Clarinda, much misconstrued your friend. "I am not mad, most noble Festus." Have you ever met a perfect character? Do not sometimes rather exchange faults than get rid of them? For instance; I am perhaps tired with and shocked at a life too much the prey of giddy inconsistencies and thoughtless follies; by degrees I grow sober, prudent and stately, grave — I say stately, because the most unaffected devotion is not at all inconsistent with my present character —

have taken your two first verses with a slight alteration in the second, and have added a third, but you must help me to a fourth. Here they are: the latter half of the first stanza would have been worthy of Sappho; I am in raptures with it—

"'Talk not of Love, it gives me pain,
For Love has been my foe:
He bound me with an iron chain,
And sunk me deep in woe.

But Friendship's pure and lasting joys
My heart was form'd to prove:
There, welcome win and wear the prize,
But never talk of Love.—

Your Friendship much can make me blest,
O, why that bliss destroy!
Why urge the odious (only) one request,
You know I must (will) deny!'

"The alteration in the 2nd st. is no improvement, but there was a slight inaccuracy in your rhyme. The 3rd. I only offer to your choice, and have left two words for your determination. The air is 'The banks of Spey' and is most beautiful.

"Tomorrow evening I intend taking a chair and paying a visit at Park Place to a much valued old friend. If I could be sure of finding you at home, and I will send one of the chairmen to call, I would spend from five to six o'clock with you, as I go passt.—I cannot (say) more at this time, as I have something on my hand (tha)t hurries me much. —I propose giving you the first (ca)ll, my old friend the second, and Miss Nimmo as (I) return home.—Do not break any engagement for me, as I will spend another evening with you at any rate before I leave town.

"Do not tell me that you are pleased when your friends inform you of your faults.— I am ignorant what they are; but I am sure they must be such evanescent trifles, compared with your personal and mental accomplishments, that I would despise the ungenerous, narrow soul who would notice any shadow of imperfections you may seem to have, any other way than in the most delicate, agreeable rallery.

"Coarse minds are not aware how much they injure the keenly feeling tie of bosom friendship, when in their foolish officiousness—they mention what nobody cares for recollecting.—People of nice sensibility and generous minds have a certain intrinsic dignity that fires at being trifled with, or lowered, or even (too) nearly approached.

"You need make no apology for long letters: I am even with you.—Many Happy New Years to you charming Clarinda! I can't dissemble were it to shun perdition.—He who sees you as I have done and does not love you, deserves to be damn'd for his stupidity. He who loves you and would injure you deserves to be doubly damn'd for his villainy! Adieu!"

CLARINDA TO BURNS.

"I could not see you Sylvander, tho' I twice travers'd the Square—I'm persuaded you saw not me neither—I met the young Lady I meant to call for *first* and returned to seek another acquaintance's—but found her *mov'd*—all the time my Eye soar'd poetic heights, alias Garrets—but not a Glimpse of you could I obtain! You surely was within the Glass at least—I return'd—finding my 'intrinsic dignity' a good deal hurt—as I miss'd my Friend perhaps, I shall *see* you again next week—say how high you are.

"Thanks for your enquiry about my child—his complaints are of a *tedious* kind—and require *patience* and Resignation—Religion has taught me both—by *nature* I inherit as little of them as a certain harrum scarrum Friend of mine—in what respects has Clarinda 'Converted you'? *tell me.* It were an *arduous* task indeed!—'Your Ravings' last night and your ambiguous remarks upon them, I cannot (nor perhaps *ought* not) to comprehend —I am your Friend Sylvander take care, least *Virtue* demand ev'n Friendship as her sacrifice. You need not curse the 'tye of human laws'—since what is the Happiness Clarinda wou'd derive from being *Loosed?* at present she Enjoys the *hope* of having Her Children provided for—in the other Case—She is left indeed at Liberty—but *half* dependant on the Bounty of a Friend . . . and who are the *generous*, the disinterested who would will meet the world's 'dread Laugh'—to protect *her* and her little ones? perhaps a Sylvander like son of Whim and Fancy might (in a sudden fit of Romance)—but wou'd not Ruin be the Consequence?—perhaps one of the former—but if he was—not *dearer* to her than all the world—such are still her Romantic ideas she could not be His.

"You see Sylvander, you have no Cause to *regret* my Bondage—the above is a *true* picture—have I not Reason to rejoice that I have it not in my power to dispose of myself, 'I commit myself into thy hands thou Supreme disposer of all Events! Do with me as seemeth thee good!'—who is this one Male Friend? I know your *third* Female.—Ah! Sylvander! many 'that are *first* shall be *last*' and *vice versa.* I am proud of being compared to Miss Chambers—I've heard how amiable she is. She cannot be more so than Miss N(immo) why not 'Register her also.' . . . She is WARMLY your Friend. Sure you are incapable of ingratitude? She has almost wept to me at mentioning your *intimacy* with a certain famous or infamous Man in Town—do you think Clarinda would *anger* you just now? I composed lines address'd to you sometime ago—containing a *hint* upon the occasion—I had not courage to send them *then*—if you say you'll not be *angry* I will yet.

"I know not how 'tis but I feel an irresistible impulse to write you, the moment I read yours—I have a *design* in it—part of your interest in me, is owing to mere *novelty*—You'll be tired of my Correspondence ere you leave town—and will never *fash* to write me from the Country—I figure *you* in a 'State of Celibacy'! Sylvander, I wish I saw you happily married—you are so form'd, you can *not* be happy without a tender attachment—Heaven direct you—when you see Bishop G . . . ask him if He Remembers a Lady at Mrs. Kemp's a Sunday night who listened to every word he uttered with the gaze of attention—I saw He observed me and returned that glance of cordial warmth, which assured me He was pleased with my delicate flattery—I wish'd that night He had been my Father, that I might shelter me in his Bosom.

Thursday Ev.

I could not see you anywhere, tho' I twice traversed the Square – Mr Jervaise & Jon Jones not me, neither – I met the young Lady I meant to call first & returned to each another's acquaintance – but found he was not – all the time, my eye scan'd the poetic heights, alias Garrets – but not a glimpse of you could I obtain! You surely was within the Cyrcle at least – I returned – finding my "intrinsic dignity" a good deal hurt – as I wish'd my friends perhaps, I shall see you again next week – Say, how high your

Thanks, for your enquiry about my Child – his complaint is one of a tedious kind – a requisite patience & Resignation – Religion has taught me both – by nature, I inherit as little of them, as a certain Roman Countryman friend of mine in what respects has Clarinda "converted you"? tell me. It were an arduous task indeed! – "your Heaven," last night & your ambiguous remarks upon them, I cannot, or perhaps might not, pretend to comprehend – I am your friend Diogenes father love, least virtue demand even friendship as her Sacrifice – You need not have the "eye of human dark- Ness, what is the Happiness Clarinda won't deprive you from being Loosed? at present she enjoys the hope of having their Children provided for – in the other case – She is left

"You shall have this as you desired, tomorrow—and if Possible none for 4 or 5 days —I say if *Possible*—for I really can't but write as if I had 'nothing Else to do'—I *admire* your 'Epitaph'—but—while I read it my heart *swells* at the sad Idea of its *realization.* Did you ever read Sancho's Letters—they woud hit your taste—my next will be on my favourite theme, Religion—Farewell Sylvander! be Wise, be *prudent* and be happy.

"CLARINDA.

"Let your next be sent in the morning. If you had been *well* I would ask you to meet me tomorrow at 12 o'clock. I go down in the Light Fly with poor—what a pleasant chat we might have!—but I fancy 'tis impossible—adieu—Friday 1 o'clock."

The Bishop in question was Dr. Geddes.

☞ *It is very many years since a Burns manuscript of anything approaching this in importance occurred for sale.*

The two letters, £385

SEE ILLUSTRATIONS

21

BYRON.—LETTERS AND JOURNALS OF LORD BYRON: with Notices of his Life, by Thomas Moore. Portrait of Byron. FIRST EDITION. 2 vols., 4to. *Original cloth boards with paper labels intact.* UNCUT. *John Murray,* 1830.

This UNIQUE COPY is of superlative importance because it contains 15 original and holograph (signed) letters of Lord Byron, which were not only UNPUBLISHED by Moore, but were also unknown to even the very latest editor of the Poet's Letters (Mr. Prothero).

In addition, these volumes contain the original holograph manuscript of Byron's very famous, "ON THE DEATH OF SIR PETER PARKER."

It is a remarkable fact that we have here the only known letters from Byron to Perry, to Alborghetti, to Gilchrist, to Taaffe, and to Alexander.

(1) HOLOGRAPH LETTER signed "B," 1 page, 8vo. *Oct.* 2 1813; to John Murray. Concerning some lost lines (in "The Giaour").

(2) HOLOGRAPH LETTER signed "Byron," 3 pages, 4to *Albany, Oct.* 5 1814; to J. Perry (editor of the "Morning Chronicle"). A most important letter entirely relative to the denial of his engagement to Miss Milbanke (afterwards Lady Byron) which had appeared in the "Morning Chronicle." Byron states that the engagement is, however, a fact.

(3) HOLOGRAPH LETTER signed "Byron," 3 pages, 8vo. *Oct.* 7 1813; also to Perry. This again relates to his approaching marriage.

Byron acknowledges Perry's answer to above letter, and encloses the present original manuscript of his "ON THE DEATH OF SIR PETER PARKER" for insertion in the "Morning Chronicle" if Perry thinks it worth while. Byron adds that he does not care

for his name to be put to it, but has signed his initial to indicate the Author. He wishes Moore to bring out his work ("National Melodies"), but supposes he will wait till the first burst of Scott's newly announced one ("The Lord of the Isles") is over.

(4) The original HOLOGRAPH MANUSCRIPT signed "B" of his extremely famous Poem "ON THE DEATH OF SIR PETER PARKER, 3 pages, 4to. This beautiful poem commences with the often quoted lines:

"There is a tear for all that die
A Mourner o'er the humblest grave
But Nations swell the funeral cry
And Triumph weeps above the brave."

This manuscript, which has erasures and corrections, originally commenced "To the Memory," but Byron has scored these words through.

On this same day (7th October) Byron wrote to Moore:

"I have just been writing some elegiac stanzas on the death of Sir P. Parker. He was my first cousin, but never met since boyhood. . . . Our relations desired me and I have scribbled and given it to Parry who will 'Chronicle' it tomorrow. I am as sorry for him as one could be for one I never saw since I was a child; but should not have wept melodiously except at the request of friends." Parker's sister Margaret was Byron's first boyish love, and inspired his "first dash into poetry."

(5) HOLOGRAPH LETTER signed "B^N," 3 pages 8vo. *February* 26, 1816.

To the same. Referring to a poem he wishes Perry to print as a translation from the French "if he dares." "It would not be bad fun to call it Chauteaubriand's—provided it be not detrimental to you or too unfair to him—the dog deserves no quarter." He wishes Perry to deliberate and be quite sure that the poem will not bring him into "the tender mercies of the Inquisition" before he ventures upon it.

These are the only known letters to the famous Editor of "The Morning Chronicle."

(6) HOLOGRAPH LETTER signed "Byron." 3 pages, 4to. *Ravenna, July 1st* 1819 to Count Alborghetti. A remarkable letter, in which he says "I am not the GREATEST POET, etc. as you are pleased to say." Byron also remarks that "good English prose is a better thing when well done than poetry at any time."

This is the only known letter to Alborghetti.

(7) HOLOGRAPH LETTER signed "Byron, Peer of England." 3 pages, 4to. *Ravenna, July* 25, 1819, in reference to an English protégé of his (John Dodd) who "had nearly forgotten his own language."

Apparently addressed to the English Continental authorities in general.

(8) HOLOGRAPH LETTER signed "Byron." 1 page, 4to. *Ravenna, Oct.* 28 1820 to R. B. Hoppner relative to Scott's "'Abbot' which is not his best" and the "Monastery."

(9) HOLOGRAPH LETTER signed. 6 pages, 4to. *Ravenna, Sept. 5th*, 1821, to Octavius Gilchrist. A superb letter. Entirely relative to the famous controversy between Byron and Bowles relative to the poetry of Pope. After replying to an attack by Bowles and eulogizing Pope, he criticises the present aspect of English poetry:

"It is also a great error to suppose *the present a high* age of English poetry—it is equivalent to the age of *Statius* or *Silius Italicus*, except that instead of imitating the Virgils of our language they are 'trying back' (to use a hunting phrase) upon the Ennius's and Lucilius's. . . . Those poor idiots of the Lakes too—are diluting our literature as much as they can—in short—all of us more or less (except Campbell and Rogers) have much to answer for—and I don't see any remedy."

In another passage Byron makes remarkable comparisons between Pope and Milton and Pope and Shakespeare.

No other letter from Byron to Gilchrist is known.

(10) HOLOGRAPH LETTER signed. 1 page, 8vo, *March 26* 1822, to John Taaffe (the Dante Scholar).

(11) HOLOGRAPH LETTER signed. 1 page, 8vo, *March 28th* 1822, also to Taaffe.

(12) HOLOGRAPH LETTER signed. 1 page, 8vo, *April 2nd* 1822.

(13) HOLOGRAPH LETTER signed. 1 page, 8vo (*April* 1822).

(14) HOLOGRAPH LETTER signed. 1 page 8vo (*April* 1822).

These five letters to Taaffe refer to the well-known assault on Byron, Shelley, Trelawney, and Taaffe at Pisa in March 1822. No other letters to Taaffe are known.

(15) HOLOGRAPH LETTER signed "N. Byron." 3 pages, 4to, *Pisa, Aug.* 1822.

To the Hon^ble^ Douglas Kinnaird. Contains a remarkable reference to Don Juan.

". . . Is the *Don* [Juan] more obscene than *Tom Jones*? There is more obscenity in the pious Richardson's pious Pamela than in all I have ever written. I have taken our nature as it is—and if the scrutiny of the world's foibles be disagreeable—either in its operation or in its effects—it need blame no one but itself.—Turdsworth [Wordsworth] the great *metaquizzical* poet—called Voltaire 'a dull scoffer'—I have no objection to be in such good company. I am persuaded that Nero—Caligula—and such worthies as Caesar Borgia will—as well as our own Richard the Third and Co—come out much better characters at the Day of Judgment. . . ."

(16) HOLOGRAPH LETTER signed "N. B." 1 page, 8vo, *May 27th*, 1823, to Dr. Alexander, of Genoa.

This letter from Byron was written at a very interesting period. He was then at Genoa, actively engaged in buying arms and ammunition for the Greeks. He writes: "I do not object to the *quantity*, provided the price is not much beyond the statement, which (if I rightly apprehend) is about 1,600 Genoese Livres—more or less—of course the articles

chiefly required are for an army—will you give the necessary address, and I will be responsible for the rest."

No other letter to Dr. Alexander is known.

These letters being UNPUBLISHED, for obvious reasons, only very brief extracts are given.

The collection, £800

22

BYRON (LORD). POEMS | on | various occasions. | Virginibus Puerisque Canto | Hor. Lib. 3, Ode 1. Sm. 8vo.

Newark: Printed by S. & J. Ridge | 1807.

Only 100 copies were PRIVATELY PRINTED. ABOUT HALF A DOZEN COPIES ARE NOW EXTANT. Published before the "Hours of Idleness."

In November 1806, Ridge, a Newark bookseller, had privately printed for Byron a small volume of poems, entitled "Fugitive Pieces." His friend, Mr. Becher, a Southwell clergyman, remonstrated against the license of one poem. Byron immediately destroyed the whole impression (except one copy in Becher's hands and one sent to young Pigot, then studying medicine at Edinburgh). A hundred copies, omitting the offensive verses, and with some additions, under the title, "Poems on Various Occasions," were distributed in January 1807.

The present is a remarkably fine copy in the original calf.

£105

23

CANADA. CATECHISME DU DIOCESE DE QUEBEC. Par Monseigneur l'Illustrissime & Reverendissime Jean de la Croix de saint Valier, Evêque de Quebec, en faveur des Curez & des Fideles de son Diocêse. 12mo.

Paris, Chez Urbain Coustellier ruë Saint Jacques, au Cœur bon, 1702.

A little volume of superlative rarity. There is no copy in the wonderful Church collection of Americana.

This is one of several liturgical and devotional works prepared for the diocese of Quebec by Jean Baptiste de La Croix de Chevriers de Saint-Valier, the bishop. He was in early life a Knight of Malta and Canon of the Chapter of Grenoble, but in 1683 he sailed for North America in order to serve as a missionary among the Canadian Indians. Two years later he was consecrated Bishop of Quebec, and continued in that office until 1727, when he died in the hospital which he had founded in that town. He was a rigid, austere, and contentious prelate, and when he succeeded Laval as bishop had to meet the opposition of the Canadian priests with whom Laval had been most popular. At first on his arrival Saint-Valier gave a favourable account of the disposition of the people,

especially as regards religion, but soon changed his views, and in a pastoral mandate issued in 1690 wrote: "Before we knew our flock we thought that the English and the Iroquois were the only wolves we had to fear; but God having opened our eyes to the disorders of this diocese, and made us feel more than ever the weight of our charge, we are forced to confess that our most dangerous foes are drunkenness, luxury, impurity, and slander."

He was a rigid disciplinarian as regards religious education, and founded prosperous schools at Quebec. His Catechism is a comprehensive book, giving a complete manual of instruction in the foundations of religion, for the use of the priests in teaching, a very full Catechism for use with adults and families, and a shorter one for teaching children. He issued, besides this Catechism, a Ritual for the use of Quebec, printed at Paris in 1703, pastoral letters and ordinances concerning the quarrels and difficulties with the Indians, mostly directed against the abuses of the liquor traffic, at that time a burning question in Canada in 1702 and 1703, and a collected edition of Statutes, ordinances, and letters in 1703. The bishop also left a journal of his first travels in Canada, which has been published.

The present is a remarkably fine copy in the original sprinkled vellum binding.

£40

24

CANADA. NEHIRO-IRINIUI AIAMIHE MASSINAHIGAN, Shatshegutsh, Mitinekapitsh, Iskuamiskutsh, Netshekatsh, Misht, Assinitsh, Shekutimitsh, Ekuanatsh, Ashuabmushurnitsh, Piakuagamitsh, Gaie missi missi nehiro-iriniui Astshitsh ka tatjits, ka kueiasku aiamihatjits ka utshi. 8vo.

Uabistiguiatsh, Massinahitsetuau, Broun gaie Girmor. (*Quebec, Brown and Girmor.* 1767.)

Only one other copy is known of this liturgical volume.

Although books had been printed in other parts of North America for a considerable period, it was not until after the cession of Canada to England by the treaty of Paris in 1763 that printing was introduced into that country. In 1764 two printers, W. Brown and W. Girmor, set up a press in Quebec, and in January 1765 they issued the first number of the "Quebec Gazette," a weekly paper in English and French. Two years later they published the present volume, consisting of an exposition of the elements of Christian doctrine with certain prayers, in the language of the Montagnais. Under this general name the French included the scattered hordes of Papinachois, Bersiamites, Atticamagues, and other small tribes of hunters wandering between the St. Lawrence and Hudson Bay, though the tribe proper of the Montagnais occupied the country on the head waters of the river Saguenay on the north shores of the St. Lawrence below Quebec, reaching to the Labrador coast. They were nearly allied to the Sauteaux, and both rather degenerate offshoots of the great Algenquin family.

Books printed in the Indian dialects are now of excessive rarity; probably few were printed and very few would survive the rough usage to which they were put. Of such as were printed in the eighteenth century the present is THE ONLY ONE KNOWN ISSUED IN THE MONTAGNAIS TONGUE. A second edition of this book, also of the very greatest rarity, was printed at Quebec by C. le François in 1817. Like the first it is a 12mo of 96 pages, but it contains in addition on the last page the official approbation in French of the Bishop of Quebec. In 1839 a book containing portions of the services, with prayers and hymns, with the title "Anamihe Masinahigan," was printed at Quebec. It is an 18mo of 210 pages. In 1848 a further work, "Aimieu Kukuetshimitun Misinaigan," a prayer and catechism book of 50 pages, 12mo, was also issued at Quebec, and these apparently comprise all the earlier books in the Montagnais dialect.

The present copy is an exceptionally fine one, in the original sheepskin binding.

The only other copy that can be traced is one which was in the Puybusque sale and passed into the Maison-neuve collection.

£125

25

CANNING AND THE MARQUIS WELLESLEY

CANNING (GEORGE), *the famous Prime Minister of George IV.*

A precious and extensive series of 108 HOLOGRAPH LETTERS, SIGNED, of this celebrated statesman.

All these letters (with the exception of 8) are addressed to his friend, the Marquis Wellesley (Governor-General of India, and brother of the great Duke of Wellington).

Over and above these there are 63 HOLOGRAPH LETTERS, SIGNED, Manuscripts, and contemporary copies of important letters from the Marquis Wellesley, Spencer Perceval, the Earl of Liverpool, etc., all of which are addressed to, or relative to, Canning.

The majority of these highly important letters are marked "Private," "Private and Confidential," "Most Private and Confidential," etc.

There are 172 Letters and Manuscripts in all.

This unique correspondence refers to important political questions of the day, but chiefly to the War in the Peninsula, the death of Pitt, Sir Walter Scott's visit, and to Canning's indictment.

The Canning letters date from 1798 to 1826, and the letters to Canning from 1809 to 1823.

The Collection is most handsomely illustrated by 61 fine portraits, many of which are proofs.

Inlaid to an uniform size, and bound in red morocco extra. 2 vols., large folio, 1798-1826.

☞ The entire Correspondence is WHOLLY UNPUBLISHED, and is, unquestionably *the finest series of Canning letters extant.*

Of the 109 letters from Canning, the following may be noted:

CANNING (RIGHT HON. GEORGE). HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Downing Street, June* 4, 1798. To the Earl of Mornington (afterwards Marquis Wellesley).

Returning some letters which he submitted to Lord Grenville. ". . . the Foreign Line being now full, and his (Grenville's) engagements already far exceeding any probable course of vacancies, he could not name M^r^ Hill to any Secretaryship of Legation," etc. etc.

HOLOGRAPH LETTER, SIGNED. 49 pages, 4to, *Oct. 20th*, 1799. To the same.

This is the longest letter of Canning extant.

It is extremely important and includes "a full and true account of the state of European Politicks."

The postscript, also in Canning's autograph, 12 pages, 4to, and dated 1st Nov. 1799, states that "the delay of the Packet affords me an opportunity of bringing down my history to a later period, and of giving you some light as to our plans for future operations."

HOLOGRAPH LETTER. 5 pages, 4to, *Nov. 8th*, 1799. To the same.

An addition to the previous letter (Oct. 20), referring to the ensuing campaign.

HOLOGRAPH LETTER, SIGNED. 6 pages, 4to, *Aug. 30th*, 1800. To the same.

An interesting letter commencing "My dear Mornington (I say 'My Dear Lord Wellesley' in public private letters, but I cannot write it so in a real private one, and I find that I cannot write the 'Wellesley' without the 'Lord' until I have actually seen you under your new appellation . . .)." Thanks him for watching over his relation.

The autograph postscript which accompanies this letter mentions affairs in Austria, and Bonaparte.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, 4 *Dec.* (1802).

Mentions Fox and Huskisson.

HOLOGRAPH LETTER, SIGNED. 5 pages, 4to, *Conduit Street*, 6 *Dec.*, 1802. Relative to an important debate. Mentions Spencer, Perceval, and Fox.

HOLOGRAPH LETTER, SIGNED. *Somerset-House, Feb. 12th*, 1806, 2 pages, 8vo. To Lord Wellesley.

Mentioning "the subsequent calamitous loss which made even the death of Lord Nelson a subject of comparatively minor interest." This is in reference to the death of Pitt.

HOLOGRAPH LETTER, SIGNED. *South Hill, May 28th*, 1806. To the same.
He did not know that anything so interesting was coming on in the House, and he is prevented from returning to town that day.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Sept. 19th*, 1806. To the same. Relative to vacancies in the Cabinet.
Mentions Pitt and Lord G(renville).

HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo, *March 21st*, 1807. To the same.
"The King (George III) in conversation with Lord Eldon expressed himself in terms of the greatest anxiety for your favourable determination."

HOLOGRAPH LETTER, SIGNED. 5 pages, 4to, *March 21st*, 1807. To the same.
Excusing the attacks made on Lord Wellesley as to his unfitness for Public office.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Nov.* 26, 1807. To the same.
Referring to affairs in Sicily and the Mediterranean.

HOLOGRAPH LETTER, SIGNED, 6 pages, 4to, *Sept. 21st*, 1808. To the same.
Referring to a member of the Diplomatic Service who wanted Canning's permission to go to Spain.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, 23 *June*, 1809. To the same. Sending the Draft of General Instructions.
Mentions an expedition and the reversion of the expeditionary force for the Peninsula.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *July 10th*, 1809. To the same.
The instructions about the Inquisition were perhaps too peremptory, etc.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *July* 12, 1809. To the same. Marked "Private and Confidential."
The *levée* and the Cabinet dinner will prevent Canning from calling.

HOLOGRAPH LETTER, SIGNED. 1 page, 8vo, *July* 16, 1809. To the same.
"I dine with H.R.H. the Princess of Wales," etc.

HOLOGRAPH LETTER, SIGNED. 4 pages, 8vo, *July* 18, 1809. To the same.
Referring to his resignation. Mentions Lord Granville and the Duke of P(ortland).

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *July* 21, 1809. To the same.
Mentioning a visit, with Mulgrave, to the projected dockyard at Northfleet, taking leave of Wellesley, and wishing him a good voyage, etc.
(Wellesley was about to leave to take up his duties as Ambassador to the supreme central junta of Spain.)

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Aug. 13th*, 1809. To the same.
Correcting a statement in a former despatch regarding the magnitude of the force under Sir Arthur (Duke of Wellington).

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept. 21st*, 1809. To the same.

"The King has called upon Perceval to form a government. . . . My resignation is not yet accepted. But on contemplation of it I yesterday mentioned to his Majesty the promise which I had made to you," etc.

HOLOGRAPH LETTER, SIGNED. 9 pages, 4to, *Sept.* 27, 1809. To the same.

Referring to his wound received in a duel with Lord Castlereagh, a private letter of Wellesley's that was published, and the present state of the Government and politics in general.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Oct.* 10, 1809. To the same.

Sending a copy of some correspondence which had passed between him and Robt. Dundas relating to the Cabinet crisis of the period.

The correspondence alluded to is in Vol. II of this collection.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Nov.* 4, 1809. To the same.

Asking him to name the authority of some false intelligence.

HOLOGRAPH LETTER, SIGNED. 11 pages, 4to, *Gloucester Lodge, Decr.* 5, 1809. To the same.

Canning gives his reasons for resigning the Cabinet to make the Marquis Wellesley thoroughly and correctly acquainted with what had been his conduct in the transaction as Wellesley "had been so studiously misinformed."

HOLOGRAPH LETTER, SIGNED. 8 pages, 4to, *Hinckley, Decr.* 18, 1809. To the same.

Referring to Wellesley's Cabinet appointment. Mentions the late Duke of Portland.

The appointment Wellesley accepted was Secretary of State for Foreign Affairs, under the Perceval Government.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Hinckley, Dec.* 18, 1809. To the same.

Relating to the secret Pension List, and mentioning the name of a Russian Comte d'Antraigues, who acted as an European "agent" to the Foreign Office.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Jany. 3rd*, 1810. To the same.

Mentioning the Prince of Orange and the payment of £5,000 to General Nigel, a Foreign Office Secret Service Agent.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *January* 31, 1810. To the same. Relative to a Paper on Finance drawn up by Mr. Huskisson.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Sept. 13th*, 1810. To the same.

"You say that you write to me at Perceval's desire. How much and what part of your letter am I to consider as written at his desire and his knowledge," etc.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept. 25th*, 1810. To the same.

Mentioning Lord Castlereagh and Perceval.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *Oct.* 19, 1810. To Culling C. Seaill.
Thanking him for the despatch containing "the most welcome intelligence from Lord Wellington."

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, 26 *Oct.*, 1810. To the Marquis Wellesley. Thanking Wellesley for intelligence of the Battle of Busaco, and for any news that might come from Lord Wellington.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Dec. 1st*, 1810. To the same.
Referring to an adjournment of the House of Commons, and the Privy Council report upon the conduct of the House.

HOLOGRAPH LETTER, SIGNED. 4 pages, 8vo, *Jany. 1st*, 1811. To the same.
Canning mentions his retirement, and assures Wellesley of his friendship.

HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo, *Feb.* 14, 1811. To the same.
Mentioning Lord Melville's letter. "I wish you joy of your son's distinguished success."

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo. *Seaford*, 15 *Aug.* 1821. To G. A. Robinson.
Relative to a letter received, regarding India, from Lord H. (Hardinge?) "Surely Ld. H. is one of the most wrongheaded of heroes and statesmen."

HOLOGRAPH LETTER, SIGNED. 6 pages, 4to, 31 *Mar.* 1822. To Marquis Wellesley.
About a bill which Canning does not "see how it is possible to defeat *by argument* in the House of Lords."

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Foreign Office*, *Dec.* 12, 1823. To the same. Relating to a conference with Prince Polignac in regard to Spanish America.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Foreign Office*, *Feb.* 20, 1824. To the same. Mentioning Spanish America and Catholic promotions in Ireland.

HOLOGRAPH LETTER, SIGNED. 8 pages, 4to, *F(oreign) O(ffice)*, 24 *March*, 1824. To the same. Relative to a despatch which before being made public should undergo a thorough investigation by the Cabinet. Mentions the Duke of Wellington.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, 9 *Sept.*, 1824. To the same.
Relating to his visit to the King. "I took leave of my Royal Master on Sunday last."

HOLOGRAPH LETTER, SIGNED. 4 pages, 8vo, *Sept.* 29, 1824. To Col. Shaw.
"I see, by Extracts from Dublin Newspapers that great offence is taken at my having sent a card to Dr. Murray," asking him to give an explanation.

HOLOGRAPH LETTER, SIGNED. 6 pages, 4to, *Dec.* 25, 1824. To Marquis Wellesley.
Relating to the doings of the Cabinet; steps to be taken to define and establish relations between this country, Mexico and Columbia. Mentions the O'Connell trial.

HOLOGRAPH LETTER, SIGNED. 7 pages, 4to, *March* 7, 1825. To the same.
Relative to the Catholic question, and the marriage of his daughter to Lord Clanricarde.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Mar.* 11, 1825. To the same.
"Pray, Pray, be quite assured that Peel has throughout dealt honestly."

HOLOGRAPH LETTER, SIGNED. 18 pages, 4to, *Aug.* 25, 1825. To the same.
Concerning the state of Ireland, the Catholic question. Discusses the effect of a dissolution immediately, or at the end of the next session, and asks Wellesley for his opinion.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Aug.* 25, 1825. To the same.
Mentioning Lords Clanricarde, Greville and Liverpool, and hoping an early vacancy will occur in the representative peerage for Clanricarde.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Storrs Hall*, *Aug.* 25, 1825. To the same.
Referring to a visit from Sir Walter Scott, "I rejoiced to hear from Sir Walter Scott who passed a couple of days here on his way from Ireland, that he had found you and left you in high health."

HOLOGRAPH LETTER, SIGNED. 7 pages, 4to, *Sept. 9th*, 1825. To the same.
Relative to vacancies in the Irish and English Peerage, and who should fill them.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept.* 18, 1825. To the same.
Relative to the Irish Representative Peerage, mentions Lord Liverpool.
Lords Mount Cashel and Farnham were the candidates for the peerage mentioned in this letter.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Welbeck*, *Sept.* 18, 1825. To the same.
Referring to the Catholic Question. "Right or wrong a multitude of voters *for* the Catholic Question have taken it into their heads that the fate of that clause will be sealed by an appeal to the popular feelings of England."

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept.* 18, 1825. To the same. Also on the Catholic question.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Welbeck*, *Sept.* 18, 1825. To the same.
Mentioning Lord Liverpool, Lord Kingston and Peel.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Oct.* 18, 1825. To the same.
Congratulating Wellesley upon his marriage. An extremely pleasant letter.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Oct.* 20, 1825. To the same.
Mentioning the Grecian and Turkish question.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Dec.* 15, 1825. To the same. Relative to votes. Mentions that the messenger with the Paris vote crossed the channel in an open boat as the packet was not running.

HOLOGRAPH LETTER, SIGNED. 5 pages, 4to, *Aug.* 25, 1826. To the same. On the state of Ireland.

VOLUME II

WELLESLEY (RICHARD, MARQUIS). THE ORIGINAL AUTOGRAPH DRAFT OF THE STATEMENT of the transactions between Canning and Lord Wellesley in 1809, expressing their views of strengthening the Government and referring to his appointment in the cabinet. 18 pages, folio.

—— THE ORIGINAL AUTOGRAPH COPY (SIGNED) of the above despatch, 18 pages, folio, *Seville, Oct. 7th*, 1809.

—— THE AUTOGRAPH COPY (SIGNED) OF A LETTER. 4 pages, 4to, 18 *July*, 1809. To Canning Relative to Canning's resignation. "If you should resign you are already apprised of my determination not to enter the Cabinet."

—— THE AUTOGRAPH COPIES of two of his letters (one signed) to Canning. Both dated, *Seville, Oct. 7th*, 1809. 19 pages, 4to. Refers to Canning's resignation, and the friction between him and Lord Castlereagh, the expedition to the Scheldt, the Duke of Portland's resignation, etc.

—— AUTOGRAPH COPY (SIGNED), of his letter to Canning. 6 pages, folio, *Apsley House*, 8 *Dec.*, 1809. Referring to the controversial letters that had been passing between them with regard to Wellesley's position in the Cabinet.

ARBUTHNOT (R. H.). HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, 5*th Oct.*, 1809. To Marquis Wellesley referring to his invitation to the Office of Minister of Foreign Affairs, and saying that "the King expects you, and that the Country is loudly calling for you."

BAGOT (CHARLES). HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *Sept.* 21*st*, 1809. To Marquis Wellesley describing the wound Canning received in his famous duel with Lord Castlereagh.

BATHURST (HENRY, EARL). HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Sept.* 22*nd*, 1809. To Marquis Wellesley, instructing him to quit Spain and return to England immediately.

—— HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Oct.* 5*th*, 1809. To Marquis Wellesley asking him to accept the Office of Secretary of State for Foreign Affairs.

PERCEVAL (SPENCER, PRIME MINISTER). Holograph Letter, signed, 3 pages, 4to, *Sept. 20th*, 1809. To Pole. Mentions Canning and Wellesley.

PERCEVAL (SPENCER). Holograph Letter, signed. 5 pages, 4to, *Oct.* 5, 1809. To Marquis Wellesley inviting him to join the Cabinet as Secretary of State.

Canning, Perceval, Duke of Portland, etc. Contemporary manuscript copies of the correspondence which passed between Canning, Perceval, the Duke of Portland, Lord Grenville, Earl Grey, Castlereagh, Dundas, and W. H. Huskisson, consisting of some 45 letters covering about 150 pages, 4to and folio, dating from March 24th to Oct. 28th, 1809.

All these letters are relative to the Cabinet crisis of that time.

The collection £350

26

CATHERINE OF ARAGON. POLICRATICI DE NUGIS CURIALIU et vestigiis philosophorū Joanis Salesberiensis. *Printed in red and black.* 8vo. *Calf. Bound for* Catherine of Aragon, *with her arms impressed on the front cover, and those of* Henry VIII *on the reverse cover.* *Paris, Berthold Rembolt et Jehan Petit,* 1513.

A splendid example of Queen Catherine's library and an extraordinarily rare *provenance.*

This binding is exactly similar to No. 6 in the British Museum binding catalogue.

John of Salisbury was one of the most distinguished scholars of the twelfth century, and was born at Old Sarum about the year 1120.

The "Policraticus" was completed in 1159, and dedicated to Thomas à Becket, the author's intimate friend. The author was one of those present with Becket in Canterbury Cathedral when he was murdered before the altar in December 1170. John bequeathed his library and relics, amongst them a phial of Becket's blood, to the cathedral of his diocese—Chartres—whither he returned upon Becket's fall.

The above work is a curious medley of philosophy and learning. The title "Policraticus" may be taken to mean "the statesman's book." It professes to deal with the principles of government, but it is full of digressions and reminiscences and all kinds of varied information; it affords a valuable index to the cultivated thought of the middle of the twelfth century. The book has been read by scholars and literary men with much appreciation, partly because it stands as the first fruits of the humanist learning of the Middle Ages, and preserves the remains of the classics then obtainable by students, and partly for the fragments of personal experience it holds in its pages.

£135

See Illustration

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27

CATHERINE DE MEDICI (QUEEN OF FRANCE) Mother of Francis II, Charles IX and Henry III. THE SERIES OF SEVEN MAGNIFICENT HOLOGRAPH LETTERS, six being signed and one unsigned, covering 12 pages folio and 1 page 4to. Written between 1560 and 1570. They are addressed to her daughter Elizabeth Queen of Spain. *Illustrated with fine contemporary portraits, the whole inlaid to an uniform size, folio, and bound in blue morocco extra.*

These truly remarkable letters not only contain sound advice as to her daughter's conduct towards her husband and her choice of favourites, *but Catherine confides in her respecting matters of the highest State importance.* The earliest in date is written apparently soon after her daughter's marriage and the death of her own husband (Henry II)—

". . . And so my daughter, my dear, commend yourself to God, for you have seen me as happy as yourself, never expecting to have any other sorrow, except that of not being sufficiently loved by the King your father, who honoured me more than I deserved, but I loved him so much that I was always afraid, as you know, that he did not love me enough. And God has taken him from me, and not content with that has left me with three little children and in a strange kingdom, not having a soul there whom I can trust who has not some special passion. So my dear, think of me and let me serve you as an example not to trust too much in the love your husband bears you, nor to the honour and happiness you have secured, without commending yourself to Him who is able to continue your happiness and also when He pleases to put you into the state in which I am. I who would rather die than see you so, for fear that you might not be able to bear so many misfortunes as I have had and still have; and which, I assure you, without His aid I could not bear."

In another long and intensely interesting letter, written after the death of her eldest son Francis II (first husband of Mary Queen of Scots) she complains bitterly of the hostility of the Guises (Mary's uncles) and the trouble they are causing in the Kingdom.

". . . I wish to tell you what indeed is the truth, that all this trouble has arisen solely out of the hatred which the whole of this Kingdom bears to the Cardinal de Lorraine and the Duke de Guise, believing that I wished to reinstate him in the government, which I have assured them I will not do; for I am not obliged to do so, for you know how he treated me in the time of the late King your brother. And yet he declares that I am their sole support. You know what they are doing against me about the marriage of your sister. However I have decided to keep watch in order that people may not do them any harm (?) and for the rest to see to the preservation of your brothers and myself and not to mingle any more their quarrels with mine. . . I was anxious to tell

thynges/ And alle the creatures that payne them to do
well remayne them to concordaunce/

¶ Here ſpeketh of Aſtronompe. Capitulo. viij°

The viij
& the
laſte of the
vij ſciẽces
lyberall is
aſtronomie
Whiche is
of alle cler-
gie the ende
by this ſci
ence may &
ought to be
enquyred of thynges of heuen & of therthe/ & in eſpeyall of
them that ben made by nature/ how ferre that they be/ And
who knoweth wel & vnderſtandeth aſtronompe/ he can ſet-
te reſon in alle thynges. For our creatour made alle thyn
ges by reſon & gaf his name to euery thyng/ By this ar-
te & ſcience were firſt empryſed & goten alle other ſciences
of decrees & of dyuinyte/ by which all cryſtiante is cõũted
to the right fayth of our lord god to loue hym/ & to ſerue ỹ
kynge almyghty. for whom all goodes come and to whom
they retorne/ whiche made all aſtronompe. & heuen & erthe/
the ſonne/ ỹ mone & the ſterres. as he that is the very rew-
ler & gouernour of all the world/ & he that is the very ref-
fuge of all creatures. For wythout his playſir nothynge
may endure. Certes he is the very Aſtronompyer. For he
knoweth all the good & the badde as he hym ſelf that com-
poſed aſtronompe. that ſomtime was ſo ſtrongly frequẽted
& was holden for a right hye werke. for it is a ſcience of ſo

c iiij.

you all this at length in order that if he sends some message in his own name to the King your husband to make him believe that he was acting in the interests of religion or for some other object was strengthening his own hands by [?an alliance with] him, that then you should tell the King the truth and not let him believe anything else, for people only wish them ill for the wrong they have done the whole world in making people believe that I was not a good Christian, in order to make me suspected by all, and by this means I should trust only in them, saying libellously that all wish me ill and that without them I should no longer remain in my present authority. Whereas I assure you that they see I allow the King of Navarre to be Lieutenant General of the King my son under me and that I know quite the contrary to what they have said."

She then informs her that for the better preservation of her sons and the Kingdom she is going to have the King crowned at Rheims on the 11th of May and on the 20th of June make his entry into Paris. In other letters she relates the attempt made by the Duc de Nemours to carry off the Duc d'Orléans (afterwards Henry III) and to set him up against his brother Charles IX. The Queen also refers to Admiral Coligny, the Cardinal de Châtillon, etc. Altogether this collection of Queen Catherine's letters is PROBABLY THE MOST IMPORTANT EXTANT. It was formerly in the archives of Villebon.

£500

28

THE FIRST ENGLISH ILLUSTRATED BOOK

CAXTON'S PRESS. THE MIRROR OF THE WORLD.

Folio. *William Caxton, Westminster* (1490).

This is the FIRST ENGLISH BOOK WITH ILLUSTRATIONS. Though the authorship of this book is frequently ascribed to Vincent of Beauvais the compiler of the "Speculum Majus," it appears to be the work of an earlier anonymous writer. In 1245 at the instigation of the Duc de Berri it was turned into French metre, and later into French prose. From this Caxton made his translation at the request of Hugh Brice, an alderman of London, who wished to present the book to Lord Hastings.

The illustrations are of two kinds. The first consist of small pictures, rudely engraved, of masters teaching their pupils, or single figures engaged in scientific pursuits. The second are diagrams copied from those in the MSS. of the work. Caxton speaks in his prologue of twenty-seven figures "without whiche it may not lightly be understande," but he did not understand them himself, for in the first part which should contain eight he misplaces the second and third and omits the fourth. The nine diagrams of the second are wrongly drawn and sometimes misplaced, while in the third part, though mentioning ten, he only gives nine.

The second edition is printed in a different type from the first, and one illustration is changed. It was issued towards the end of Caxton's life, probably in 1490.

The present copy wants eighteen leaves. When seen by Blades in 1863 it was in the

possession of Robert Glendinning. It came later into the possession of Sir J. E. Millais, the artist. It passed from Millais to Birket Foster (also a famous artist) and contains his book-plate.

This edition is so extremely rare that the British Museum has never been able to acquire a copy perfect or imperfect. It is much rarer than the first edition.

£500

See Illustration

29

CHAPMAN (G.). MONSIEUR D'OLIVE. A Comedie, as it was sundrie times acted by her Maiesties children at the Blacke-Friers. *Red morocco.* 4to.

Printed by T. C. for William Holmes, and are to be sold at his Shop in Saint Dun-stans Church-yard in Fleete-street. 1606.

One of the best plays of the scholarly and vigorous author of the first English translation of Homer.

The Hoe copy sold for £37.

£30

30

CHOPIN (FREDERIC FRANÇOIS). HOLOGRAPH LETTER, SIGNED, 3 pages, 8vo. *Paris, July* 29, 1841.

To his publishers, Breitkopf and Haertel.

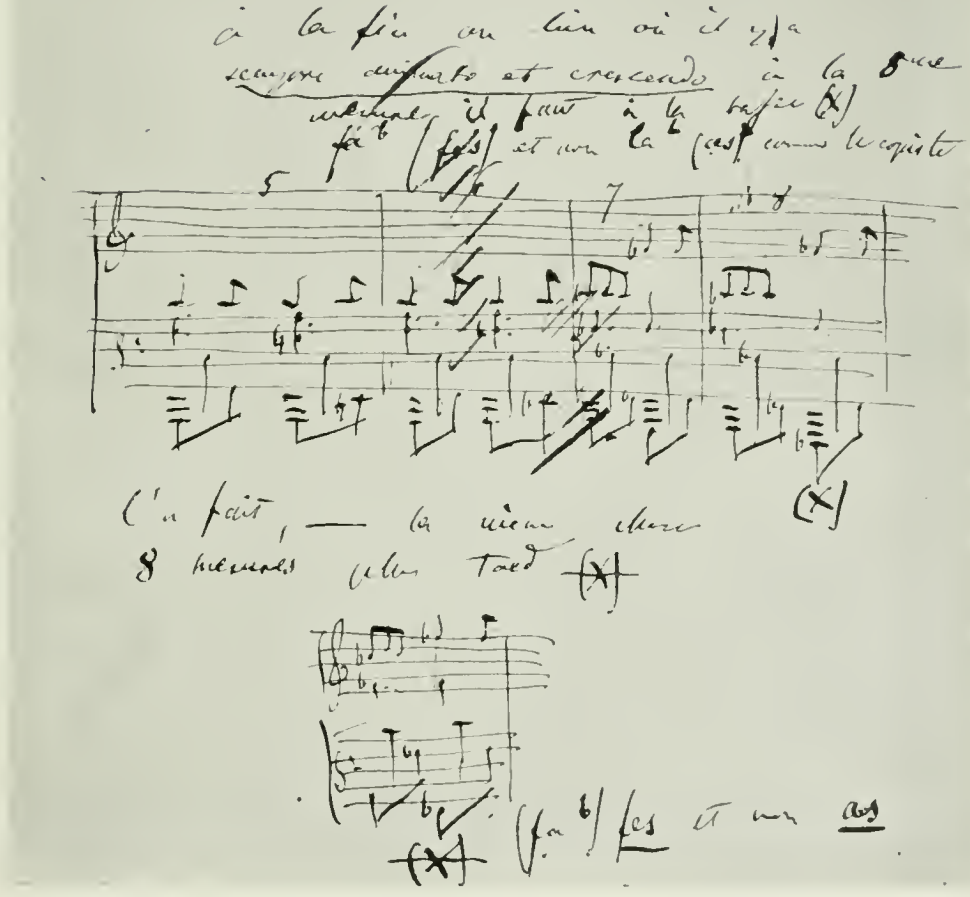
Relative to the celebrated composition of Chopin, his "Tarantelle." On the third page the great composer gives several passages in music with notes concerning them. He indicates several important corrections to be made.

A most superb example from the Meyer-Cohn Collection. This is the only known letter of the Composer's which contains original music.

£120

See Illustration

31

CHURCH OF ENGLAND. HISTORIA ECCLESIASTICA Gentis Anglorum. 1ª [G]Loriosissimo | regi. Ciolun | leo beda fa- | mulus cristi | et presbiter. | Historiā gē | tis anglorū | eccl'iasticam | quā nup ediderā libentissime tibi | desideranti rex et pri⁹ ad legendū ac | ꝑbandū trāsmisi [etc.]. 97ª column 2, line 25. vicit

à la fin un tiers où il y a
remplir diminuer et crescendo à la 8ve
ordinaire il faut à la basse (X)
fa♭ (fois) et un la♭ (cas) comme le copiste
5
7
(X)
C'est fait, — la mienne aussi
8 heures [illegible] Tard (X)
(X)
fa♭ fois et un cas

necnon tñ ibi regnum potuit | obtinere. Anno ab incarnatõe dñi | xlvi. claudius secundus romano | rum brittaniam audiens plurimã | insule ptem ĩ dedicionem accepit, | [2 line space] | Finiunt libri historie ecclesiastice | gestis Anglorum. | Folio.

Strasburg, Heinrich Eggesteyn, circa 1475.

Editio Princeps of the History of the English Church.

This precious volume is the absolute keystone of any English Liturgical collection.

It is so hopelesly rare that, apart from the copy described in the J. P. Morgan catalogue, no other example is known to be in any private library.

Heber's copy was acquired by Grenville, who bequeathed it to the British Museum.

"The *Editio Princeps*, issued without name of printer, place or date, but printed by Heinrich Eggesteyn, of Strasburg. Printing was introduced into that town at a very early date, certainly before 1460, by Johan Mentelin, but the first dated book was issued by Eggesteyn in 1471. Almost all the Strasburg books are undated, and have to be arranged in groups according to their type; this book is printed in his type No. 5, to which the date 1475 is given."—E. Gordon-Duff.

According to Dibdin, "This book is at present a desideratum in perhaps every public and private library in England."

£80

32

CHURCH OF ENGLAND. HORE BEATE MARIE VIRGINIS ad usum insignis ac preclare Ecclesie Sarum | totaliter ad longum sine require [*sic*]. Cum pluribus suffragiis & orationibus | Noviter impressis. Gothic letter. Printed throughout upon vellum. *Illustrated with large printer's device, on title, and* 14 *large and* 18 *smaller engravings,* all in contemporary colouring and heightened with gold, *and surrounded by a gold border. There are also numerous hand-coloured initials, and* 2 *contemporary full-length illuminations, representing SS. George and Ignatius. Old red morocco extra. Parisius per Germanum Hardouyn | cõmorantem inter duas portas Palatii Rigis | ad inter signium diue Margarete* (*c.* 1529).

A unique copy of this exceedingly rare edition of the Sarum Horae.

The illumination of this beautiful English Prayer-book is ascribed by Professor Bradley to Hardouyn himself.

Being intended for Sarum use, the Calendar, of course, contains the usual list of English Saints.

In January. Wulstan and Batildis.

February. Blaise, Gilbert of Sempringham, Mildred, Oswald (here misprinted Coswald), king.

March. David, Chad, Edward, Cuthbert, and Aldhelm.

April. Richard of Chichester, Hugh of Lincoln, Oswald, archbishop, Alphege of London, George, Wilfrid of York, Erkenwald (or Erconwald).

May. Dunstan, Aldhelm, Augustine of Canterbury, Beda.

June. Petroc, Wulstan, Edmund, Blaise, Richard, Botulph, Edward, Walburga, Alban.

July. Thomas of Canterbury, Oswald, Kenelm, Germain of Auxerre.

August. Oswald, Cuthberga.

September. Misprint of *Exultatio* instead of *Exaltatio* (*Sancte crucis*).

October. Wilfrid, Edward, Etheldreda, Fridelwida, German.

November. Winefride, Erkenwald, Edmund, Hugh, Edmund (archbishop).

December. Thomas of Canterbury.

The English rubrics are worthy of note.

1. "In thy goynge out of thy hous blesse the (thyself) sayinge thus: *Crux triumphalis*, etc."

2. "Wahn (when) the prest (priest) torneth (turns) after the lavato (levation, *i.e.*, the elevation of the host)."

3. "At the elevation of our lord."

"Whan thou takest holy water say thus: "Aqua," etc.

"Whan thou begynest to praye thus begynne kenelyng (kneeling), Discedite a me."

4. "Wahn thou receyueth the pax say: Da pacem," etc.

5. "Whan thou shalt recieuethe sacrament, Domino," etc.

6. "Whan thou hast receiued, Vera," etc.

7. "To gete grace for synnes, Exaudi," etc.

8. "Ayenst euyl thoughtes, Omnipotens," etc.

9. "For the kyng, Deus regnorum," etc.

10. "For ty (thy) frend lyuing, Deus qui," etc.

11. "For wayfaring men, Adisto," etc.

12. "For frendes in syknes or in necessite, Omnipotens," etc.

13. "For thy frende that is deed (dead), Suscipe," etc.

14. "For the lyuing and deest (dead), Omnipotens," etc.

At page 115 is a prayer in *English*: "O gloryous Jesu O mekest Jesu O moost sweetest Jesu I praye the (thee) tat (that) I may have true confessyon contricyon and satisfaction or (ere) I dye and that I may see and receyve thy holy body god and man Sauoir of alle mankynde criste iesu withoute synne. And that thou wylt my lorde god forgyve me all my synes: for thy gloryous woundes and passion and that I may ende my lyfe in the true fayth of holy chyrche and in parfayte love and charite with all myn even crysten as thy creature and I comande my soule into thy holy handes through the gloryous helpe of thy holy blessyd mother and of all the holy company of heven. Amen."

This is followed by three other *English* prayers:

"The holy body of Crist iesu be my soule of body and soule. The gloryous blode of crist iesu brynge my soule and body in the everlasteyinge blesse. I crie god mercy I crie god mercy I crie god mercy welcome my maker welcome my redeemer welcome my sauyour. I crie the (thee) mercy with herte contryte for my gret unkyndenesse that I have had to the(e).

"O the moost swetest spouse of my soule crist Jesu desyringe hertely evermore to be with the(e) in my(n)de and wyll and to let no(n)e erth(y)ly thynge to be so nere my herte as t(h)ou Jesu and that I drede not for to dye for to go(o) to the(e) iesu and that I may evermore say to the(e) with a glade chere, my sauyour crist iesu I besech the(e) hertly (heartily) take me synner to the greate mercy: and grace for I love the(e) with all myne herte wyth all my mynde and with all my myghte and nothynge so moche in erthe nor above erth as I do the(e) my swete lorde Jesu Chryste and for that I have not loved the(e) and worshypped the(e) above all thynge as my lorde a(n)d Sauyour crist iesu I besech the(e) with mekenesse and herte contryte of mercy and forgyvenes of my grete unkyndenesse for the greate love that thou shewed for me and all mankynde wath (what) tyme thou offerd up thy gloryous body god and man onto the crosse there to be crucyfied and wownded and out of thy hyart (heart) renny(n)ge (running) ple(n)tuously blodde and water for the redemption of me and all mankynde and this takayinge (taking) reme(m)bra(n)ce stedfastly in my herte of the(e) my sauyour crist iesu I doup(b)te not but thou wylt be full nere me an co(m)forte me both bodely and ghoostly with thy gloryous presence. And at the last brynge me unto thyn(e) everlastynge blysse the whiche never have end. Amen."

"O Blessyd trynite the fader the sone and the holy ghost thre(e) persones and one god I byleve with myn herte and confesse with my mouth all that holy chyrche byleved (believed) and holdeth of the(e) as moche as a go(o)d Catholyke and cristen man ough(t) to do and byleve of the(e) and I proteste here before t(h)y maieste that I will lyve (live) and dye in thys fayth and continue all my lyfe and in knowlege of the(e) my god fader and maker of all the worlde I thy poor creature subgette and seruante do make to the(e) fayth and homage of my body and of my soule whyche I holde of the(e) nobly as of my souveraine lorde and god with all the goodes naturall spirituall and temperall that I have and that ever I had and also that I intende to haue of the(e) in thys worlde here and in that other and with all my herte I remercy and thanke the(e); and in sine (sign) of the cognysance and knoelege I praye onto the(e) thys lytell tribute on morninge and on evenynge thys that I adoure and worshyppe the(e) with herte and mouthe in fayth hope and in charite with thys lytell orayson (orison—prayer) and prayer wihyche (which) onely apperteyneth to the blyssed maieste sygnory (lordship) and divinite and humbly I require the(e) of thre(e) t(h)ynges. The fryst (first) is merci and gyvenesse of as many euyllys (evils) and wylayne (? villain or wilful) synes (sins) as I have done and commysed (committed) ī tyme passed agaynst thy will. The seconde please the(e) to gyve me grace that I maye serve the(e) and accomplysshe thy commaundementes without to tourne and fall into deedly (deadly) synne. The thyrde is: that at my dethe and my grete nede thou secoure (succour) me and gyve me grace that I have remembrance of thy blessyd passion and contrityon of my synnes and that I may dye in the holy fayth and fynally may come to thee (the) glory eternall with all the saintes of heven. Amen."

"O Lord God almyghty all seynge, all thynges knowynge wisdome and sapience of all I poore sinner make thys day in despite of all the f(i)endes of hell protestation that yf by a(d)venture ony temptation deception (deception) or variation comynge by sorowe peine or sykenesse or by ony feblenes of body or by ony other occasion whatsomever it be that I fall or declyne in perill of my soule or preiudice of my helthe or in errour of the holy fayth catholike in whiche I was regenerate in the holy font (of) bapty(s)me Lord god in goost (spirit) mynde in whiche I holde me now by thy grace, wherfore with all my herte I thank th(i)ee of that errour with my power I resiste and here renounce and of the same me confesse in ptstynge (protesting) that I will lyve and die in the fayth of (h)oly Chyrche our moder and thyn epouse (spouse) and in wit(h)nesse of this confession and protestation and in despite of the (f(i)endes of hell I off(e)r(e) to the(e) Credo ('I believe' hence the *creed*) in whiche all verite and trhyte (truth) is conteyned and to the(e) I command my soule my fayth my lyfe and my dethe. Amen."

Finally, at page 223, in *English*, "The contentes of this boke. Fyrst an Almanacke, and a Kalendar.

"A prayer to say at your uprysinge, Auxiliatric sis," etc.

"A prayer to say when thou goest fyrst out of thy hous. Crux Triumph(a)lis with the colet (collect) of the thre(e) kynges. To the crosse. Crucem tuã. To answere the preest atte masse when he sayeth Orate p me frates. O animo christi. In entrying the chirche and takyng holy water Dn̄ē in multitudine. Aqua benedicta. Discedite a me O bone iesu tu novisti.

"A prayer for carnal delectation.

"Another for tentation of the flesche.

"Another for very (true) penaunce.

"A prayer of Seynt anselme.

"Pater noster. Ave Maria. Credo.

"A confession general Suscipere digneris.

"A prayer atte gyving of pax.

"A prayer to fore thou receyve the sacrement.

"Another whan thou hast reyceved it.

"Certayn collectis for synnes.

"For unclen thoughtis.

"For the king.

"For thy fr(i)end lyving.

"For wayfary(n)g men.

"For thy fr(i)end beynge seke (sick).

"For thy fader and moder deed (dead).

"For thy fr(i)endis deed (dead).

"For alle lyving and deed (dead).

"Matines of oure lady wyth prime and the houres wyth the houres of the passion of oure lorde And of the compassion of oure lady. Salve regina wyth the versis. Gaude virgo mater christi.

"Gaude flore virginali.

"A prayer to our lady and seynt iohon the uangelyst. O intemerata. Obsecro. Another to thyen (?them). Sancta maria regina. Stella celi extirpavit.

"Prayers to the Sacrament atte levation.

"Ave verum corpus natum.

"And another to the trinite. Sancta trinitas unus deus. Deus qui superbis. Deus qui liberasti.

Two lytil prayeres wyche kyng Harry te (the) Sixth made. Domine iesu chrlste qui solus.

"Itē two prayeres ii coilectis to the thr(e)e kynges of coleyn Rex iaspar, etc. And Trium regum trium munus. The XV Os of Saynte brigitte. Prayeres to the pyte (pity) of our lord. Adoro te dn̄ē iesu christe wyth indulgences. A deuote prayer to our lord crucified et (and) tho (to) thys (his) fyues woundes. O pie crucifi. The prayer of saynt bernardyn. O bone iesu. wyth anthem and colet. O rex gloriose. To the crosse. Sanctifica me. To the propre (own) angel. O sancte angele.

Diverse commemorations to these sainctes folowing. To saynt iames the more (greater). To saynt iames the la(e)sse. To saynt sebastian To saynt christofore. To saynt george. To saynt martin. To saynt anthoni. To saynt francoys. To saynt anne. To saynt barbara. To the XI. M. virgines. To saynt apolyn. To alle seyntes. Two deuout prayers in englissh to iesu. A devote prayeres to the fader. Another to the sonne and the third to the holy goost. Aspicial prayer late(ly) shewe(n) to a monk of vynhan.

"Two deuoute prayers in Englissh.

"The seven Psalmes. XV Psalmes with the letanie and suffrages.

"The VIII versis of sainct bernard.

At the end is a full-page painting of an incident in the life of St. Ignatius Loyola, sometimes assigned to St. Dominic, it is not very clear which. The costume is that of a Dominican friar. *This miniature, which is very well painted, and by the same hand as the "St. George and Dragon," and probably all the rest, was executed in all likelihood by Germain Hardouyn himself, who was, in his own time, considered to be "in arte litteraire picture feritissimus,"* as the subscription says in the copy of the Hours of the Virgin published in 1514. He began printing as successor to his father or brother Gilles in 1509. Previously he had employed Ph. Pigouchet. In 1524 he employed Pierre Vidoue.

£250

See Illustrations

33

CHURCH OF ENGLAND. HORE BEATE VIRGINIS MARIE SECUNDU USUM SARUM . . . Parisiis opa ac arte Nicolai Hygmā. Impensis honesti viri Symonis vostre. (On the

reverse an Almanack for seventeen years, beginning with 1520.)
Morocco. *Paris*, 1520.

A very fine copy of this ENGLISH Prayer Book, including THE EXCESSIVELY RARE "ROSARIUM BEATE MARIE" (8 leaves) at end.

ONLY ONE OTHER PERFECT COPY (WITH THE "ROSARIUM") CAN BE TRACED.

Consists of 120 leaves, with an engraved border to every page, 18 large illustrations (not including the title and the anatomical man).

In addition to the 18 large and most splendid wood-engravings, there are a large number of small ones, including 87 illustrating "The Dance of Death" and 60 illustrating the Rosary of the Blessed Virgin.

The large illustrations are: 1. Worship of the Trinity. 2. St. John. 3. The Betrayal. 4. The Tree of Jesse. 5. The Annunciation. 6. The Visitation. 7. The Crucifixion. 8. The Nativity. 9. The Warning to the Shepherds. 10. Adoration of the Shepherds. 11. Adoration of the Magi. 12. Presentation in the Temple. 13. Flight into Egypt. 14. Coronation of the Virgin. 15. Death of Uriah. 16. David playing on the harp. 17. Dives and Lazarus. 18. The Raising of Lazarus. They are splendid examples of the wood-engraver's art.

THERE ARE A GREAT MANY PAGES IN THE ENGLISH VERNACULAR.

One of the finest known examples of Nicolas Hygman's press and in faultless preservation.

It is to Simon Vostre that is due the accurate and elegant editions of the printed Horae that were to become, during the next five and twenty years, the glory of the Parisian press.

Of the Kalendar it may be said that while constructed in Paris, it is intended for English use and therefore contains the names of many English saints as Wulstan, Mildred, Oswald, David, Chad, Edward, Cuthbert, Richard, Guthlac, Oswald (Abp.), Alphege, George, Wilfrid, Erkenwald, Aldelm, Augustine of Canterbury, Beda, Petroc, Edmund, Walburga, Cuthberga, Editha, Etheldreda, Winefride, Edmund (Bp.), Hugh, Thomas of Canterbury, and perhaps others not noticed.

Fol. 9. With this page begin the usual rubrics in *English*, but here they are not treated as rubrics literally and printed in red, but as directions printed in the ordinary type in black. The first is "Wan thou goest first ou(t) of thy hous *blesse thee* (cross thyself) sayeng thus: Crux triumphalis," etc.

Fol. 9 v. Following the prayer to Christ, called *Ad crucem*, is the second instruction: "Whan the prest torneth (turneth) after the lavatorie"; and just below, "At the levation (th' elevation) o four (of our) lord." In the printing of this sentence we see signs of the printer's ignorance of English.

Fol. 10. Instruction: "Whan thou takest holy Water say thus: Aqua benedicta," etc. Note the word takest, which shows that the French typographer had then no K, so it is imitated by putting l and r together.

"Wha (When) thoa (thou) beginnest to praye thus begynne kenelyng (kneeling) (literally lrenelyng)."

Fol. 13. Rubrics:

"Whan thou receyveth the pax, say: Da pacem," etc.

"Whan thou shalt receive the Sacrement: Domine non sum dignus."

"Whan thou has received: Vera perceptio," etc.

"To gete grace for synnes. Exaudi quo."

Fol. 13 v. (See border noticed below.)

"Ayenst (against) euyl thoughts—Omnipotens."

"For the Kyng (literally lryng—for the reason before-mentioned), Deus regnorum."

"For t(h)y fr(i)end lyving. Deus qui."

"For wayfaring men. Adesto Domine."

"For friendes in syknes (sickness) (literally "sylrnes") or in necessite—Omnipotens sempit."

Fol. 14. Rubrics:

"For thy frende that is deed (dead). Suscipe piisime deus."

"For the lyvyng and deest (dead). Omnipotens sempiterne Deus."

An English Indulgence of 32,755 years of pardon. "To them that before thys ymage of pyte (pity) deuoutly say V Pater noster et V Aves et a Credo pytously beholdyng these armes of cristes passion, argraunted XXXII. m. VII hōdred & LV yers of pardon."

Fol. 66. A Prayer in English with Invocations. "O Glorious iesu. O mekest iesu. o most swetrest iesu. I praye the (thee) tat (that) I may haue trevv confession contrition and satisffaction: or I dye and that. I may see et (and) receyue thy holy body god et man. Saviour of alle mankynde (here is a true k type) criste iesu vvythou te synne and that thou vvylt milord god foryeve me alle my sines for ty (thy) glorious vvoundes and passion et (and) that. I may ende my lif in the trevve (true) faith of holy chirch et (and) in perfipht (perfect) loue et charite vvyth my euyen (own) cristen as thy creature et I commende my soule in tho (into) thy hole [fol. 66 v.] (holy) (h)andes thurgh (through) the glorious helpe of thy blessyd moder of mercy our lady Saint mary et alle the holy company of heuen: amen.

"The hody (holy) bodi of crist iesu be my salvatiō of hody (body) et soule. Amen. The glorious blod of criste iesu bring my soule et bady (body) in tho (into) the euerlasting blisse. Amen.

"I crie god mercy. I crie god mercy. I crie god mercy Wel commy maker (welcome my maker) Wel commy redemer (Welcome my redeemer) Wel commy Sauyour (Welcome my Saviour). I crye the (thee) mercy vvyth hert contrit of my gret vnkyndnesse that. I have had tho (to) the(e)."

The following lines [Fol. 66 v.] show very obviously that the compositor was ignorant of English and unable to read his "copy."

The most syvethest spose.
of ny so vvle crist iesu desiring belthy
evermore for tho be vvyth te in mynde et wylle
et tho le the non erthely thyng be soo
nyph myn hert as thou crist iesu et that

I drede not for to deie for to goo tho the crist
iesu and that. I may evermore saye tho the
wyth a glade chere my lord my god my
souuerain sauyour christe iesu. I byseche
te hertly take me sinner vntho ty gret mercy et grace
for. I love the vvyth almy hert vvyth almy minde
et wyth almy mygth et nothing so moch in erte
ne above erthe as idoo te my Svvete lorde crist
iesu and for that. I have not loved te and
worshypped to aboue al thing as my lord my god
sauyour Criste iesu Ibische te vvtyt meknesse
of hert contrit of merci and of forieuenesse of mi
gret vnkindnesse et fo the grete loue that tou—
sheddeth for me and alle mankinde wat tyme—
thou offredet ti glorious bodi god and man
unto te crosse ther to be crucified and wonded
and vnto thi glorious hert a shapspere ther
renning out plaatyuoully blood and vvater for the
redeption and salvation ofme: and alle mankinde:
& thus hauinge remembraunce stedfastli in myne
herte of the my sauyour criste iesu I doubte not
but thou wilt be ful nighe me et conforte me bothe
bodely and goostly vvith thi glorious presence And at
the last bringe me vnto thyn euerlastinge blisse: the
vvich shalle never haue ende. Amen.

List of Contents of this book in *English*. Fol. 116. "The contentis of thys booke.

"Tekalender. The foye (four) gosepell. And te (the) passion. A prayer to the trinite, auxiliatrix. Another. Piissime deus. Crux triumphalis vvyth the colet (collect) of the thre(e) kynges.

"To the crosse. Crucem tuam. To ansuere the preest atte masse vvhan he sayth Orat(h)e pro me fratres O anima Christi.

"In entryng the chirche and takyng holy water. Domine in multitudine. aqua benedicta. Discedite a me. O bone iesu tu nouisti.

"A prayer for carnal delectation.

"Another for tentatiō (temptation) of the flesche.

"Another for very (true) penaunce.

"A prayer for diverse oures (hours) of the day.

"A prayer of seynt augustin in the nyge (night).

"A prayer of seynt anselme.

"Pater noster Ave Maria and Credo.

"A confession general. Suscipere digneris.

"A prayer atte gyvyng of pax.

"A prayer to fore thou receyve the sacrement another vvhan thou hast reycevedit (received it).

"Certayn collectis for synnes.

"For unclen (unclean) thoughtis.

"For the king.

"For thy frend lyving (living).

"For vvayfarȳgmē (wayfaring men).

"For thy frande beynge (being) seke (sick).

"For thy fader et (and) moder deed (dead).

Fol. 116 v.

"For thy frēdis deed (friends dead). For alle liuīg (living) and deed Martines (Matins) of oure lady vvyth prime ang (and) the houres vvyth the houres of the passion of our lorde. and of the compassion of our lady. Salve regina wyth the versis. Gaude virgo mater christi.

"Gaude flore virginali

"De profundis for alle cristen soules, a prayer to our lady and seynt iohon th'evangelyst.

"O intemerata. Another to thyen (them?)

"Sancte maria regina. Stella celi.

"Prayers to the sacrement atte leuacion (at the elevation) aue verum corpus. and another to the trinite Sācta trinitas unus deus. Deus qui superbis. Deus qui liberasti.

"Tvvo lytil (little) prayers vvyche kyng harry te (the) sixth made. Domine iesu christe qui me creasti. Domine iesu Christe qui solus. Itē (item) tvvo prayers ii collectis to the thre(e) kinges of coleyn (Cologne) rex iaspar (Jasper) etc. ang (and) trium regū trium munus. The XV houres of the passion of our lorde. Prayers to the pyte (pity) of our lord. adoro te dn̄e iesu christe vvyth indulgences.

"A deuoute prayer to our lord crucified et tho (and to) thys (his) fyves woundes. O pie crucifixe The prayer of seynt bernardyn: o bone iesu wyth anthem et colet O rex gloriose.

"To the crosse. Sanctifica me. To the propre annhel (guardian angel) O sancte angele. Diuerse commemoracions to these sainctes folovving (following).

"To saynt iames the more. To saint iames the lasse. To saint sebastian To saīt (saint) xp̄ofore (Christopher). To saint george To saint martin To saint anthony. To saint anne To saint Barbara To XI thousand virgines Tho (to) Saīt apolyn To elle (all) seintes Tvvo deuout prayers ī (in) englissh to iesu. Deuoute prayer to be said ī (in) the agonie or (of) deth and olso (also) dayly. A deuote prayers to the fader. another to the sone and the third to the holy goost. A special prayer late she we (lately shown) to a monk of vynhan. Deus propicius esto wyth a colette to saint michel an(d) anteme wyth a colet to saint gabriel Another to saint raphael, a devoute blessing.

"Tuuo devoute prayers in englissh.

"The vii psalmes xv psalmes uuyth the letaine and suffrages.

"The viii versis of saint bernard

"The short prayers taught bi our ladi to seint brigitte. A prayer aienst thonder and tempeste she uued (shown) by an angel to saint edvvard (Edward) Titulus triumphalis

iesus Placebo dirige and cōmendaciō. A deuoute praier to the crosse A devoute prayer to the trinite made by saint gregory an anthem uuith a colet of saint hierō (St. Jerome) Saīt hieromis psaulter Psalmes of the passion."

Finally, the *almost unique* 8 leaves of the "Rosare."

£300

See Illustration

34

CHURCH OF ENGLAND. HORAE AD USUM ECCLESIE CICESTRIENSIS. Written and illuminated in England by a Lancastrian Scribe and Artist between the years 1450 and 1460. HOURS OF THE BLESSED VIRGIN MARY AND OTHER OFFICES "AD USUM ANGLIAE," with variations and additions intended for special use in the South Saxon Diocese of Chichester (formerly Selsey).

This unique manuscript dates from the Episcopate of Reginald Pecock (1450-1459).

The Bishop was the author of the famous "Repressor" and of the recently discovered and unpublished "Reule of Crysten Religioun" now in Mr. J. P. Morgan's library.

No Prayer-book for the Diocese of Chichester has hitherto been known or described.

The British Museum possesses a Chichester Psalter, but does not possess a Chichester Horae; NO OTHER, IN FACT, APPEARS TO EXIST.

Fol 1. Within three side borders the Lord's Prayer, preceded by an English alphabet illustrating the Gothic letters used in the writing of the present manuscript. A large Maltese cross forms the ornament of the page, the initial opening to the Paternoster being much smaller—a gold capital on a coloured panel.

Fol. 1 v. The Ave Maria and the Credo, followed, on fol. 2 v, by the Confession of Faith and Absolution.

Fol. 3 v. Rubric referring to certain prayers and graces for special days before and after dinner.

Fol. 6 v. Another rubric for certain other days.

Fol. 9. Similar rubric for Lent.

Fol. 13. The Calendar which, though it might have been expected otherwise, is, nevertheless, a strictly Anglican Calendar but for the particular use either of Chichester Cathedral itself or for the Diocese of Chichester.

The Diocese of Chichester is situated in the south-west of England reaching to the English Channel, and was erected in 1115. The See has yielded two Saints to the Church and three Lords Chancellor of England.

Among the red-letter English Saints' days are:

Jan. 19. St. Wulstan.

Mar. 18. St. Edward the Confessor.

Mar. 20. St. Cuthbert.
April 3. St. Richard, the Bishop and Patron Saint of Chichester.
July 7. Translation of St. Thomas of Canterbury.
Aug. 1. St. Peter's Chains (or "Lammas Day").
Sept. 4. Translation of St. Cuthbert.
Nov. 20. St. Edmund (St. Richard's patron and devoted friend; his altar is in Chichester Cathedral).
Dec. 29. St. Thomas of Canterbury.

Black-letter English Saints' days are very numerous.

Jan. 5. St. Thomas.
Mar. 1. St. David.
Mar. 2. St. Chad.
April 19. St. Elphege.
May 19 St. Dunstan.
June 9. Translation of St. Edmund.
June 16. Translation of St. Richard (Bishop and Patron Saint of Chichester).
June 20. Translation of St. Edward.
June 22. St. Alban.
June 23. St. Etheldreda.
July 15. Translation of St. Swithin.
July 16. Translation of St. Edmund.
July 17. Translation of St. Kenelm.
July 28. St. Sampson (of St. David's).
Aug. 5. St. Oswald.
Aug. 31. St. Cuthberga.
Sept. 15. St. Edith.
Oct. 12. St. Wilfrid (the founder of the See of Chichester).
Oct. 19. St. Frideswide.
Nov. 16. St. Edmund (St. Richard's devoted friend; his altar is in Chichester Cathedral).
Dec. 3. St. Birinus of Chichester.

It will be seen that this is an absolutely unique English Calendar.

The page following the Calendar proves the special Chichester "use."

After enumerating a variety of special days which local usage required, it says that there are three days in the whole year that are to be kept before all the rest: viz., April 3, August 1, and December 3. These give us *red* St. Richard of Chichester; *red* St. Peter's Chains (Lammas Day); *black* St. Birinus. All these point to the place of their celebration as being either the Cathedral City of Chichester itself or somewhere else in the diocese of Chichester. In the Cathedral was the magnificent shrine of St. Richard until it was desecrated and carried off by order of Henry VIII, and to Chichester the memorial of St. Birinus, Bishop of Dorchester, was transferred, and where, we may conclude, on "Lammas Day" the famous relics of St. Peter were specially honoured. In the year 1478

the crowd of Pilgrims who visited Chichester Cathedral on St. Richard's Day (April 3) was so great, that Bishop Storey had to make stringent rules whereby the pilgrims might approach the shrine in a reverent manner. Heretofore the pilgrims had used their staves to fight with for places, in consequence bloodshed and even murder had taken place. These orders of Bishop Storey were published on the Sunday preceding the festival of St. Richard. The inventory of jewels, relics, and other valuables, taken when St Richard's shrine was desecrated by Henry VIII, still exists in the public Record Office.

The manuscript is enriched with nine remarkable full-page miniatures, 140 *mm.* × 87 *mm.* There are no less than forty-four charming borders composed of fruit and flowers. The whole from the brush of a fifteenth-century Lancastrian artist.

The martyrdom of St. Erasmus (see illustration) is most remarkable, fol. 215 v.

Such are the contents (summarized) of this handsomly written and richly illuminated Chichester Horae. The miniature paintings and the ornamental letters are in the finest style of Lancastrian English art, and the very quaint costumes are those worn by Englishmen and Englishwomen in the reign of Henry VI, who was the last king of the house of Lancaster. The date of this style of ornamentation is from the marriage of Richard II (to Anne of Bohemia) until the reign of Edward IV (1382-1461).

The Indications in this MS. point to the reign of Henry VI, or *circa* 1450.

An illuminated Missal used in the Diocese of Lincoln, written about 1405, gives a Commemoration (but not a miniature) of St. Erasmus, but English devotion to him did not commence much before 1489. Thus his life is not given in Caxton's "Golden Legend" of 1483, but is in that of 1489. St. Erasmus seems to have come into the English calendar from the Dutch, as the representation of his martyrdom occurs in a Dutch MS. in the Fitzwilliam Library at Cambridge, in much the same form as the Lancastrian miniature in this present manuscript.

We have never met with any other English Horae containing a notice of St. Erasmus as early as the present. The Lincoln MS. alluded to above is a Missal, not a Horae.

The variations in the Burial Service suggest the influence of Bishop Pecock, during whose Episcopate this present MS. was written.

Bishop Reginald Pecock became Bishop of Chichester after the death of Bishop Molins. The very remarkable unpublished manuscript of Bishop Pecock's which recently passed into the J. P. Morgan library was edited by Dr. James Gairdner.

The language of the English passages in this Horae is precisely the same as that of Pecock's "Repressor," and is more antiquated than either Lydgate or Chaucer. The "Repressor" is the earliest known example of the English vernacular of the times anterior to the Wars of the Roses. Notice, for example, the use of the gutteral *z* for *g* or *gh*.

We give an illustration of one of the English vernacular prayers:

Fol. 213. *Rubric* before the Commemoration of St. Erasmus.

"Gode almygthi hathe grauntyd that wath mane woman or chylde that redyth this prayer that foloweth every sonday or zevyth (giveth) any almys to a power mane or a candyll of wax byrnnyng (burning) in the worship of gode and seynt erasme he shal have fyve yyftis (gifts) of god. The fyrst is that he schal have resonable goode to his lyves ende. The secunde ys that his enmyes shal have no powere to do him harme The

God almygthy hathe
graunted that wath
mane woman or chylde pat
redyth this prayer that fo
lowith euery sonday or ze
ryth any alwys to a pwer
mane or a candyll of wax
brynyng in the worshyp
of god and seynt cristofe he
shal haue fyve yystis of god.
The fyrst is that he schal
haue resonable goode to his
lyues ende. The secunde ys
that his enmyes shal haue
no powar to do hym harme
The thrid ys what reson

Gratia dominꝰ nostri ihesu xpi
et caritas dei i communicatione sc̃i
spūs sit semp cum omnibus nobis
Amen. This lesson tolde sayde all.
lente a fore mete. Iangle cumenth
panem tuum et egenos vagos q̄s
induc in domum tuam cum u
deris nudum opi cum i carnem
tuam ne despexis aut eis dominus
omnipotens Amen. After mete.
Deus pacis cui noua fe
cit mirabilium suorum mi
sericordi misericordi dominus cla
rdolit tui mentibus sc. Gloria patri
sicut erat. Agimus tibi. psalmꝰ
Laudate dominum. After this lucke
dayes in lente this psalmus
Miserere mei deus secundum ma
gnam. Gloria patri. Sicut erat.

thride ys what resonabile prayer that he askyth ytt schalbe grauntyd him. The fowrth ys that he schalbe delyveryd of al maner of his tribulacions and hys deseses boyth visable and vnvysable. The fyffte ys that at hys last ende he schal have so grete repentance that he shall not die withoute howsil and schryft (*i.e.* sacrament of the Lord's Supper, and confession to a priest) and other the sacramentis of holy chirch. And thys ys the prayer that foloyth. Oracio bona et devote valde."

This unique and precious manuscript has been described by Professor Bradley, and a copy of his description, specially printed and illustrated, will be sent on application.

£1,250

See Illustrations

35

CHURCH OF ENGLAND. HORAE AD USUM ANGLIAE.

Written and Illuminated at St. Albans, in the Reign of Henry V. *On Vellum.* Small 4to. *Blue morocco.* (*Circa* 1420)

The handwriting of the Manuscript is precisely similar to that of certain books written at St. Albans for Humphrey, Duke of Gloucester (*e.g.* Roy. MS. 2 B. I. British Museum). Duke Humphrey, who was a grandson of Edward III, died in 1446.

It may be thought that when one had seen half a dozen Anglican Books of Hours, it would be possible to say what all other English Horae were like both in contents and features. But experience teaches otherwise. There is always something noteworthy about every individual English manuscript.

So it is with this Manuscript. It omits St. Swithin (17th July), and, of course, St. Osmund and St. Kenelm, which proves that, although Anglican, it is not a strictly Sarum calendar. The omission of Saints Dunstan and Osmund is quite evidence enough of this. Moreover, it is a very old mixed Anglican and Roman calendar. But as it includes St. Thomas of Canterbury it must be later than 1173 as regards its antiquity as a calendar. The calendar itself is written in a fifteenth-century hand, about 1420.

Then follow a number of prayers, etc., with rubrics in English, which are very rarely found at this early period.

Fol. 8 v. Afore mete grac' on the flesch davis.
Fol. 10. For alle Cristen soulis.
Fol. 11. This gracis to be sayde on the fysche day afor mete.
Fol. 11 v. This lesson to be sayde all ye Lente a-fore mete.
Aftir mete.
Alle the weke davis in Lente this Psalmus.
Fol. 12. This is the grace on Hester (Easter) Eve afore mete.
Aftir mete on Hester (Easter) Eve.
Fol. 12 v. Colette.
On Ester (Easter) Day afore mete. Gracis.
This is ye blyssyng for flesch on Hester (Easter) Day.

Fol. 13. Aftir mete on Hester (Easter) Day. On Hester (Easter) Day. At Soper.

Aftyr soper the same day.

Fol. 13 v. This forseyde gracis to be sayde all the Ester Weke.

And this same grac' to be sayde eůi Souday frō Ester tul the Ascencioů. Aftyr Soper alle the zer (year) thorowe.

Fol. 15. Prayer concerning the Holy Trinity, beginning the Commemorations of Saints, and having a handsome initial D of a style similar to that of Harleian MS. 3000, or the Queen Mary's Hours in the Bodleian Library at Oxford. There is also an all-round border in a French-like style, at that period common to English books of the time. 4 pp.

Fol. 17. Memoria of St. John Baptist, with initial G by same hand as the preceding D. Full border of the usual French thorn-acanthus spray intermingled with natural flowers and fruits. It is really a Burgundian style of border.

Fol. 37. Rubric: "*Here begin the Hours of the Blessed Virgin Mary according to the use of Sarum.*" At Matins. Initial D and border. This commences the Hours Proper.

Fol. 69. A series of Invocations addressed to the Blessed Virgin Mary, interspersed with, or interpunctuated by, words and phrases in red, being the commencing words, etc., of the groups of verses. These headings, however, read consecutively apart from the verses—a by no means unusual form of composition in mediaeval times and common in Oriental books—especially in Arabic. On looking more closely into this "Rithmus" we find it to be a well-known monastic Hymn or Invocation to the Virgin which sometimes occurs in Anglican Horae. It here begins with part of the fifth quatrain, and, moreover, with an error in the second word, where the copyist has written *virgo* instead of *virga*.

Fol. 84 v. Rubric: Indulgence to such as say the following prayer between the elevation of the Host and the third Agnus Dei granted by Boniface VI for 2,000 years at the intercession of King Philip of France.

Fol. 143. Here comes a long rubric relating to the so-called Psalter of St. Jerome, which consists of 183 verses selected from the whole Psalter; it is also found in the English Horae printed in 1534 by François Regnault.

£200

See Illustration

36

CHURCH OF ENGLAND. HORAE BEATE VIRGINIS MARIE SECUNDUM USUM ANGLIAE. *Written on vellum* and illustrated with 6 Miniature Paintings (in the Bohemian manner) by an English artist of the reign of Richard II. Small 4to. *Old red morocco, richly gilt.*

Circa 1390

This Horae, which was formerly an heirloom in the Lyte family, cannot be assigned to any particular English diocese. February gives us English usage in Saints Vedast

and Amand on 6th and St. Milburga on the 23rd; also St. Augustine of Canterbury on the 27th. March is equally decided in showing an Anglican preference St. David (1st), St. Chad (2nd), St. Edward (18th), Cuthbert (20th), Benedict (21st), not to mention Withburga on the 16th. April gives us St. Richard (3rd), in several English dioceses; St. Alphege (19th) here written Aelphe, and St. Erkenwald (30th), in Sarum and Chichester.

May has St. Dunstan (19th) in several English dioceses, St. Augustine (26th), St. Germain (28th), but omits St. Hugh, showing it not to be of Lincoln.

June is strongly English. St. Edmund (9th), St. Richard (16th), St. Alban (22nd), here Albin, Etheldreda (Etelthedre) (23rd).

July, again, very English. St. Thomas of Canterbury (3rd), St. Kenelm (16th). Here, on the 28th, is a family entry in red ink to say that *John Lyte*, armiger, died this day, 1566, and was buried at London in the parish of St. Botulph, near Aldersgate. Another note, in black ink, tells us that *Edith Lyte*, wife of *John Lyte*, died on 29th August 1556, and was buried the Friday after. 29th August in 1556 was a Saturday.

August has St. Oswald King (5th). In the margin is a note saying that the Sunday after the Assumption of the Blessed Virgin is always Charlton-Makerells Revel (or Feast-day); St. Bartholomew, a patron of Croyland (24th) local. Then in red under 1556 is noted the death of Edith Lyte to 29th August. The note tells us that she was wife of John Lyte, and daughter of John Horsey of Martin, armiger, and at the time of her death had the following children living: Henry—Agnes Kaylleway; (Bartholomew dead)—Joan Slaape; Mary—Richard Hody; Grace—Barnaby Lye.

September has no special English Saint.

October has St. Augustine again (11th), John of Bridlington (12th), Edward (13th), Etheldreda again (17th), Frideswida of Oxford (18th).

November. Edmund archbishop of Canterbury (16th), Edmund the martyr of Bury (20th). A marginal tells us that on St. Brice's day (13th) in 1002 the Danes were murdered throughout England.

December. St. Thomas of Canterbury's name has been erased (according to Henry VIII's order). On the recto of the next leaf (fol. 8) is the pedigree *of the Lytes for* 13 *generations*, from William Le Lit, Serjeant at Law.

Fol. 24. "*Here begin the Hours of the Blessed Virgin Mary after the English Use*" (Rubric). Initial D. First words "Domine labia mea," etc. Up to now the initials have been of English design as well as execution, but the borders are of Burgundian design, though probably executed in England. Here both initial and border are of English design of the reign of Richard II.

The first page of the Hours of the Virgin here shows the combination of the French and Burgundian treillages and penwork with the newly introduced English adaptation of Bohemian foliages by artists who accompanied Queen Anne to England on her marriage to Richard II. As this style grew it became what is known as Lancastrian illumination, for it lasted from the time of Richard II to that of Edward IV.

At folio 161 there are prayers in English:

"Thes praiers folowynge shall beseyd (be said) before the resceyuing (receiving) of the blissyd Sacrament of ye auter (altar)." "Iesu my maker to thy likeness that madest

me of nought above all creatures unreasonable, and after sin done thou hast restored me by the effect of thy precious passion to bliss. And since I am now disposed to receive thy blessed body sacred in form of bread, wash away with thy precious blood my sins all heal and comfort us with thy holy sacrament which is ordained to be our medicine and life where through we shall live with thee and dwell with thee and thou in us for Lord Jesu so saidst to thine apostles when thou ordainedst it." *Rubric in Latin.* "The bread which I shall give is my Flesh," etc. *Prayer continued.* "O Jesus that by thy divine might made this holy sacrament thy precious body, give me grace to receive it with purity of soul with love dread and steadfastness of belief. And benign Jesus make me worthy and able to receive thy precious body devoutly with all reverence and meckness and heavenly gladness of thy blessed presence. O blessed sacred body in form of bread enter into my soul to fasten it to thee in perfect charity that I may live after thy will. O heavenly meat O joy of angels O strength of the soul as thou saidst 'Ego sum panis,' etc. I am the living bread who descended from heaven whoso shall have eaten of this shall live for ever for most blessed Jesus thou leftest here thy precious body to be our ghostly strength."

164 v. Prayer to be said after receiving the venerable sacrament of the altar. *In English.*

"I offer to thee almighty and most blessed Lord infinite thankings that this day (thou) hast heavenly fed my sinful soul with thy precious body by the virtue of thy holy word miraculously sacred to the health of my soul in remission of an increasing of grace and virtue. Everlastingly to be with thee in bliss grant of the Blessed Trinity. Amen."

The Lytes are recorded both in the Somersetshire and Wiltshire Visitations. Attached to the first fly-leaf is a piece of paper recording the existence of Alms Houses for six poor families having a tablet on them bearing the arms of Lyte. A chevron charged in point with a mullet between three swans and stating that Isaac Lyte, alderman of London, was born in this Parish of Kingston St. Michael, 4 miles from Chippenham, co. Wilts, and endowed the Alms Houses 1675.

£350

See Illustration

37

CHURCH OF ROME. Owing to the troubles in France, and the forced sale by the Government of the religious treasures which have been guarded for centuries by the French clergy, J. Pearson and Co. are in a position to offer one of the most precious autograph collections that it has ever been possible to acquire. It is a series of no less than twenty-three autographs of the great Saints of the Church, commencing with St. Bernardin of Sienna, who was born

in 1380, and ending with St. Alphonsus Liguori, who was born in 1696.

The full collection is as follows:

1. St. Bernardin of Sienna. *A. l. s.*, 1 page, 4to. 1427.

2. St. James della Marca (The patron Saint of Naples). *A. l. s.*, 1 page, 4to. 1468.

3. St. Pius V. *L. s.*, 2 pages, folio. 1566.

4. St. Andrew Avellino. *A. l. s.*, 2 pages, folio. 1608. (The Saint died this same year.)

5. St. Catherine de Ricci. *A. l. s.*, 1 page, 4to. 1556.

6. St. Charles Borromeo. *A. l. s.*, 1 page, folio. 1561.

7. St. Charles Borromeo. *L. s.*, 1 page, 4to. 1556.

8. St. Charles Borromeo. *L. s.*, 1 page, folio. 1560.

9. St. Camillus de Lellis (Founder of the Order of the Pious Servants of the Sick). *A. l. s.*, 4to. 1577.

10. St. Joseph Calasanctius (Founder of the Pious School of the Mother of God). *A. l. s.*, 1 page, folio. 1642.

11. St. Madeleine De Pazzi. *A. l. s.*, 1 page, folio. 1602.

12. St. Chantal (Founder of the Order of the Visitation). *A. l. s.*, 1 page, folio. 1633.

13. St. Francis de Sales. *A. l. s.*, folio. 1616.

14. St. Vincent de Paul. *L. s.*, folio. 1659.

15. St. Vincent de Paul. *L. s.*, 4to. 1640.

16. St. Vincent de Paul (Autograph Manuscript). 4 pages, folio.

17. St. Vincent de Paul. *L.s.*, folio. 1644.

18. St. Veronica Giuliani. *A. l. s.*, 2 pages, folio, to the Pope.

19. St. Leonardo da Porto Maurizio. *A. l. s.*, 2 pages, 4to. 1743. This letter was produced before the Pope when the Saint was canonized.

20. St. Paul of the Cross (Founder of the Order of Passionists). *A. l. s.*, 1 page, folio. 1768.

21. Ditto. *A. l. s.*, 1 page, 4to. 1757.

22. St. Alphonsus Liguori (Founder of the Congregation of the Holy Redeemer). *L.s.*, 1 page, folio. 1762.

23. Ditto. *L. s.*, 1 page, 4to. 1765.

Of these 23 letters, 15 are entirely in the holograph of, and signed by, the Saint.

An astonishingly interesting and absolutely unique volume would result if these 23 letters were translated and then carefully edited and published together with facsimiles of the originals.

The price of the entire collection is £875

38

CITY OF LONDON.—A COLLECTION | of the | Names | of the | Merchants | Living in and about | The City | of London;| Very Usefull and Necessary. | Carefully Collected for the Benefit| of all Dealers that shall have oc- | casion with any of them; Direct-| ing them at the first sight of their | name, to the place of their abode. | 12mo. *Red morocco.*

London, Printed | for Sam. Lee, and are | to be sold at his Shop in Lumbard- | street, near Popeshead-Alley: and | Dan Major at the Flying Horse | in Fleet street. 1677

A beautiful copy of the first London Directory.

Though many lists were made from time to time of the inhabitants of London for the purpose of levying subsidies and taxes, *no printed list of any kind, previous to the present book, was issued.* An office of addresses was kept as early as 1650 by a certain Henry Robinson, who for a small fee would furnish information, and that might have suggested the idea of the Collection of Names to Samuel Lee. This Collection was only intended to comprise a certain class of the community, and many well-known people of the time will not be found mentioned. A list at the end contains the goldsmiths who kept running cashes, the early bankers, and several well-known names of to-day, such as Child and Hore, occur among them. The book, although it was advertised to be re-issued, does not seem to have re-appeared, the next and more successful start of a London directory having been printed in 1732.

Small and ephemeral books of this class were specially liable to destruction, *and copies of the present, when quite perfect, are extremely rare.*

£40

See Illustration

A COLLECTION OF THE NAMES OF THE MERCHANTS

Living in and about

The City of LONDON;

Very Uſefull and Neceſſary.

Carefully Collected for the Benefit of all Dealers that ſhall have occaſion with any of them; Directing them at the firſt ſight of their name, to the place of their abode.

LONDON, Printed for *Sam. Lee*, and are to be ſold at his Shop in *Lumbard-ſtreet*, near *Popes-head-Alley*: And *Dan. Major* at the *Flying Horſe* in *Fleetſtret*, 1677.

39

CLIVE (LORD). *A. l. s., Calcutta, 5th Nov.* 1765. To Pybus.

"Dear Pybus,

"I must request you will not detain these Cossees a moment, they are despatched upon business of the utmost consequence to the Company and are to have one thousand Rupees if they perform their journey to Madras in twenty-four days—you are the best judge if they can proceed any part of the way by water.

"The purport of our letter to the Presidency is to desire that Messrs. Russell, Aldersey Kelsall and Floyer may be sent immediately to *supply the vacant seats in Council by the suspension and resignation of Messrs. Burdett, Gray, Senior and Leicester; this settlement is rotten to the very core, and I shall despair of going through with the undertaking without the assistance of the above-mentioned gentlemen.*

"I have desired they may set out immediately over-land and Mr. Kelsall may accompany them; be sure to give me notice of their motions that I may send some Seapoys as far as Cattack to escort them; they will I imagine have nothing to apprehend if they come privately and without a large attendance; they should have relays of bearers.

"*The reformation of this settlement, the reduction of the Military expenses and the collection of the Revenues of these Provinces is a great undertaking indeed; however, we have already made a great progress, and I make no doubt but the abilities and assistance of the Madras gentlemen will enable me to accomplish at last the intentions of the Company.*

"Enclosed I send you a short sketch of the Company's prospect at present, they will be yearly improving.

"I hope you are getting ready my Longcloth, etc. Your diamond has been valued by three eminent Jewellers, and the medium given by my Attorneys amounts to £2,666 13*s.* 4*d.*, so that you may finally settle everything by paying the balance to Kelsall agreeable to your own desire.

"I am, dear Pybus, your affectionate friend and servant,

"Clive."

This is a *very important historical letter* showing Clive—not as a soldier this time, but as a wise, honest and bold Indian legislator—attacking the abuses of the civil officers of the Company with a vigour and energy that no other man of his day could have commanded. This attack on the rapacity of the Company's civil servants caused those famous charges to be made against him on his return to England by certain unscrupulous, malignant, and voracious rebels.

£30

40

CODRINGTON (ROBERT). THE MEMORIALS OF QUEENE MARGARET (DE VALOIS). As it was compiled in French by her owne most delicate and royall hand and faithfully

translated into English by Robert Codrington. THE ORIGINAL HOLOGRAPH MANUSCRIPT. 4to. *Contemporary morocco.* (1640)

The binding of olive morocco has a broad border of gilt fleurs-de-lis and rosettes, while the inner panel has a centre-piece and corners made up from miscellaneous tools. In spite of the French appearance *the binding is of English work, and the style was no doubt intended to suit the subject of the book.*

Robert Codrington, who was born in 1602, was a demy of Magdalen College, Oxford, and took his degree of M.A. in 1626. Though doing very little original work he published a large number of translations from French and Latin, while he revised and reissued some earlier English books. Among his translations the best known are the "Heptameron," or the history of the fortunate lovers, by Marguerite de Valois, published at London in 1654, and the "History of Justin," translated from Troius Pompeius. His original work showed little ability, and his "Life and death of Robert, Earl of Essex," London, 1646, was denounced by Ant. à Wood as bad plagiarism. Codrington died of the plague in London in 1665.

The present book was printed in a small octavo volume in 1641, 1658 and 1662. Lowndes also quotes editions of 1650, 1652.

Sir Thomas Barrington, to whom the present manuscript is dedicated, was knighted during his father's lifetime, succeeded to the Baronetcy in 1628 and died in September 1644. The baronetcy became extinct in 1832.

The dedication is written on a separate leaf and inserted, and it is probable that as was a common custom of the time, the book was offered to several patrons until it found one sufficiently generous to be worthy of receiving that distinguished honour. The writing throughout is a fine specimen of seventeenth-century calligraphy.

£50

41

COLERIDGE (S. T.). AN ABSOLUTELY UNIQUE AND COMPLETE SET OF FIRST EDITIONS (INCLUDING SPECIAL AND PERSONAL COPIES) of the works of Samuel Taylor Coleridge. *Comprising* 147 *volumes uniformly bound in red morocco.*

All the excessively rare Coleridge pieces, such as the "Ode to the Departing Year," *Bristol*, 1796, "Fears in Solitude," *Bristol*, 1796, "Conciones ad Populum," 1795, "Lyrical Ballads," 1796, "Poems on the Death of Priscilla Farmer," 1796, etc., etc., are included.

There is no copy of the "Ode to the Departing Year" in the British Museum, and indeed *only one other copy is known to us.*

There are thirty-three copies of unique and important interest, among which are no less than eight *presentation copies* from S. T. Coleridge to his nephew, to Wordsworth

(the poet), and others, with his autograph inscriptions. There are also *six books formerly in Coleridge's possession* and annotated in his autograph (*including his own* Poetical Works, 3 vols. 1834); thirteen copies having autograph letters inserted of Hartley Coleridge (the poet's eldest son); Sara Coleridge (the poet's daughter); Henry Nelson Coleridge (nephew of S. T. Coleridge); Joseph Cottle (Coleridge's publisher and friend); Dykes Campbell (Coleridge's biographer), etc., etc. etc.

In addition there are three other annotated copies and three volumes of original manuscript materials (in the autograph of Richard H. Shepherd, the bibliographer) prepared for the 1880 edition of Coleridge's works.

Besides which there is a remarkable collection in eight volumes of magazine articles, newspaper cuttings, poems, letters, etc., etc., collected by Mr. Dykes Campbell (Coleridge's biographer) from which the "Life" of Coleridge was evidently written.

THE FINEST COLERIDGE COLLECTION IN EXISTENCE, EVEN EXCELLING THAT IN THE BRITISH MUSEUM.

FULL PARTICULARS ON APPLICATION.

£1,000

42

COLERIDGE (S. T.). THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of his "FEARS IN SOLITUDE."

Quite complete. Covering 11 *very closely written pages.* 4to. 236 *lines.*

This Poem constitutes THE MOST IMPORTANT COLERIDGE MANUSCRIPT THAT HAS EVER OCCURRED FOR SALE. The Poet has headed his Manuscript:

"*Fears in Solitude written April,* 1798, *during the alarm of the Invasion. The Scene the Hills near Stowey.*"

At the end the Poet has added the following note:

"N.B. The above is perhaps not Poetry but rather a sort of middle thing between Poetry & Oratory—Sermoni propior—some parts are, I am conscious, too tame for animated Prose."

This note and the words, "The Scene the Hills near Stowey" in the heading, are not printed in the First Edition of the work.

The Manuscript differs very considerably from the printed book, several words being replaced by others, and capitals which are very numerous in the Manuscript being replaced by small type in the book.

The alterations, too, are frequent, there being no less than fourteen important ones, to say nothing of small initial letters altered to capitals.

The chief textual differences are:

1. After the line:

(MS.) "The groan of accusation pleads against us"

(which in the printed version is—

"A groan of accusation pierces Heaven!")

the Latin words—*desunt aligna* occur. These are not in the book.

Then follow (in the book) eight and a half lines which are not in this—the Original Manuscript, and were, of course, never in it.

2. After the line:

"All, all must swear—the Briber and the Brib'd"

the book has

"Merchant, and lawyer, senator and priest"

this line is omitted from the MS.

3. After the line:

(MS.) "Peace long preserved by Fleets and perilous Seas",

which is in brackets in the book,

the MS. has:

"Impatient of the Blessing we have lov'd",

but the book—

"Secure from actual warfare, we have lov'd'.

4. After the line:

"Of the sweet Infants that but yesterday",

the MS. has—

"Laugh'd at the Bosom! Brother, Husband, all',

but the book—

"Laugh'd at the Breast!—sons, brothers, husbands, all".

5. After the line:

"To me, who from thy Lakes and Mountain Hills".

the MS. has:

"Thy quiet Fields, thy Clouds, thy Rocks, thy Seas",

but the book—

"Thy clouds, thy quiet dales, thy rocks, and seas."

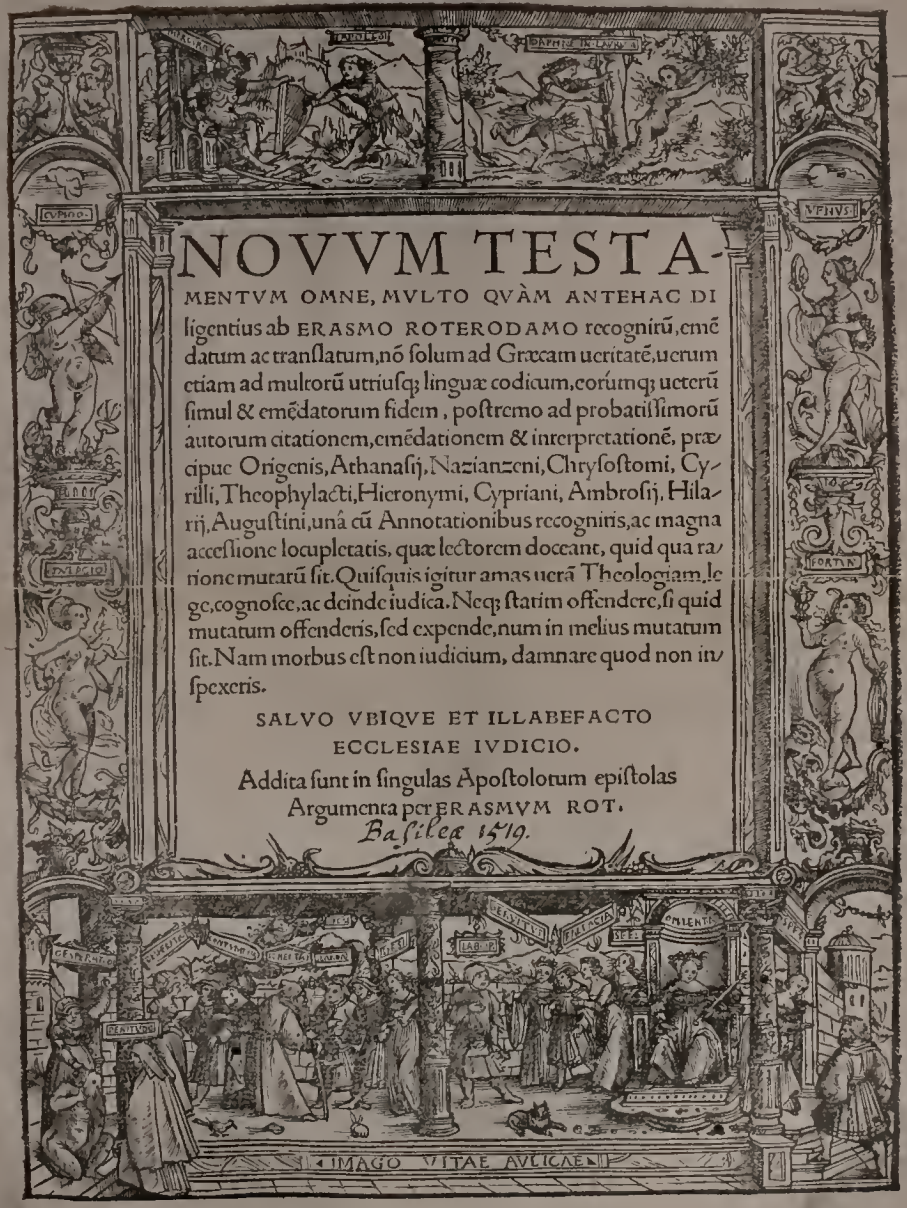
"'Fears in Solitude' may be regarded as the last blank verse poem of importance that owes its origin to Coleridge's early political sentiments."—TRAILL.

The years 1797 and 1798 (in which the above was written) represent the zenith of the Poet's power.

Signed autograph manuscripts are of exceptional rarity.

£400

Tho: Leigh



NOVVM TESTA-

MENTVM OMNE, MVLTO QVÀM ANTEHAC DI ligentius ab ERASMO ROTERODAMO recognitũ, emẽ datum ac translatum, nõ solum ad Græcam ueritatẽ, uerum etiam ad multorũ utriusq; linguæ codicum, eorúmq; ueterũ simul & emẽdatorum fidem, postremo ad probatissimorũ autorum citationem, emẽdationem & interpretationẽ, præ cipue Origenis, Athanasij, Nazianzeni, Chrysostomi, Cyrilli, Theophylacti, Hieronymi, Cypriani, Ambrosij, Hilarij, Augustini, unâ cũ Annotationibus recogniris, ac magna accessione locupletatis, quæ lectorem doceant, quid qua ratione mutarũ sit. Quisquis igitur amas ueram Theologiam, lege, cognosce, ac deinde iudica. Neq; statim offendere, si quid mutatum offenderis, sed expende, num in melius mutatum sit. Nam morbus est non iudicium, damnare quod non inspexeris.

SALVO VBIQVE ET ILLABEFACTO ECCLESIAE IVDICIO.

Addita sunt in singulas Apostolorum epistolas Argumenta per ERASMVM ROT.

Basileæ 1519.

Lumley?

43

COLLINS (WILKIE). THE ORIGINAL HOLOGRAPH MANUSCRIPT of "The Evil Genius." *Covering* 293 *leaves.* 4to. *Bound in red morocco.*

Quite complete.

This is the Original Manuscript of one of Wilkie Collins's best novels.

It was first published in 1886, and a copy of the original edition accompanies this, the original manuscript.

£105

44

CORNEILLE (PIERRE). LE MENTEUR, COMEDIE. 4to. First Edition. *Red morocco.*

Imprimé à Rouen, et se vend à Paris, Chez Antoine de Sommaville, en la Gallerie des Merciers, à l'Escu de France. Et Augustin Courbé, en la mesme Gallerie, à la Palme. Au Palais, 1644.

"Les principaux traits de cette comedie furent empruntés par Corneille à l'interessante pièce espagnole la Verdad Sospechosa, ainsi que le poëte l'annonce dans son épitre, comme il avait avoué aussi avoir pris son sujet du Cid, à Guillem de Castro. Toutefois Corneille attribue à tort la Verdad Sospechosa à Lope de Vega, sous la nom duquel elle avait paru, il est vrai, avec d'autres, en 1630, mais par erreur. Cette pièce fut bientot revendiquée par son veritable auteur, Don Juan Ruiz de Alarcon y Mendoza, et toujours reimprimée depuis dans les œuvres de ce dernier."

£30

45

CRANMER AND ERASMUS

CRANMER (ARCHBISHOP). NOVUM TESTAMENTUM omne, multo quam antehac diligentius ab Erasmo Roterodamo recognitu, emēdatum ac translatum, nō solum ad Graecum veritate, verum etiam ad multorū utriusq, linguae codicum, etc. *Very fine woodcut borders, ornamental initials and ornaments by Holbein and Urs Graf. Original sheepskin binding, enclosed in a morocco case.*

Basil, Froben, 1519.

A most precious relic of the great Archbishop, being his *personal copy of Erasmus's famous Latin and Greek Testament.* His signature, Thomas Cantuarien, is on the title-

page, and 21 pages of the volume bear no less than 160 of his autograph annotations. The Archbishop has used red ink for his Greek notes, and black ink for the Latin notes.

This volume was probably used by the Archbishop in 1540 when engaged in preparing his famous edition of the English Bible.

Moreover, the volume is in its original binding of sheepskin, just as he handled it. It afterwards passed into the possession of John, Lord Lumley, the tutor and friend of Prince Henry, eldest son of James I, and has his autograph signature on the title-page.

"The majority of Cranmer's books fell into the hands of Henry Fitzalan, Earl of Arundel, who gave them to his son-in-law, Lord Lumley. Lord Lumley was tutor to Prince Henry (the unfortunate elder son of James I of England) who, on his tutor's death in 1609 bought a large part of his library which thus became part of the Royal Library, transferred to the British nation in 1757."

IT IS IMPOSSIBLE TO CONCEIVE A MORE INTERESTING RELIC OF THESE TWO FAMOUS TUDOR THEOLOGIANS.

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46

CRUIKSHANK, LIFE OF SIR JOHN FALSTAFF. With Biography of the Knight from Authentic Sources, by R. B. Brough. *Frontispiece and fine plates by G. Cruikshank.* FIRST EDITION. Imp. 8vo. *Original gilt cloth.* 1858.

An immaculate copy as fresh and clean as if just published. Copies in this state are excessively rare.

£15

47

ARCHBISHOP WHITGIFT'S COPY

DE BRY (THEODORUS). ADMIRANDO NARRATIO | Fida tamen, | de Commodis et | Incolarum ritibus Virginae, nuper | admodum ab Anglis, qui a Dr. Richardo | Greinvile, equestris ordinis viro eo in | Coloniam anno M.D. LXXXV. deducti sunt | inventae, sumtus faciente Dn. Waltero | Raleigh equestris ordinis viro Fodinarū | stanni praefecto ex auctoritate serenissimae Reginae Angliae. |

Anglico scripta sermone | a Thoma Hariot, eiusdem Walteri domesti- | co, in eam Coloniam misso ut Regionis si- | tum diligenter observaret. | Nunc autem primum latio donata à | C.C.A. | Cum gratia & privilegio Caes Maiest. ad quadriennium. |

Beautiful impressions of the finely engraved border to title and the 28 *fine large engravings and map by De Bry and G. Veen.* Folio. *Original calf.*

Francoforti ad Moenum | typis Joannis Wecheli, sumtibus vero Theodori | De Bry anno ciɔiɔxc (1590) | *Venales reperiuntur in Officina Sigismundi Feirabendii.* 1590.

THE FINEST KNOWN COPY of this famous and precious volume. This is the excessively rare First Issue of the First Edition of the "Latin America" of T. de Bry (see No. 140 in the Church Catalogue).

From the library of John Whitgift, Archbishop of Canterbury (from 1583 to 1604), with his arms impressed (in gold) on both sides of the binding, and doubtless sent to Queen Elizabeth's favourite Archbishop by the author.

Apart from its excessively rare *provenance*, the present example is far finer than that in the Church collection having the original blank leaf D6 which in the Church example is "substituted."

The present copy agrees with the description of the first issue given in the Church catalogue, except that plates III, V, VI, VIII, IX, and XV are assigned by Church to the second issue of the First Edition. Be this as it may, these six plates are extremely brilliant impressions, and the volume before us is certainly now in exactly the same condition as when originally bound for the great Archbishop's library.

As regards size the present copy is slightly wider than the Church example.

The "Privilege" is printed on a tiny slip (see Church) which is pasted beneath the title, and examples with this peculiarity appear to be of great rarity. The Church copy has the ordinary printed "Privilege."

The superb full-page plate of Adam and Eve (T. de Bry's *chef-d'œuvre*) is in the "first state."

The Dedication to Maximilian, King of Poland and Archduke of Austria, later Emperor of Germany, is preceded by a superb engraving of the King's Arms.

The present volume passed some time after Archbishop Whitgift's death into the fine library of Sir Robert Abdy, of Albyns, Essex, and bears his ex-libris.

Sir Robert was one of the first baronets created by Charles II (in 1660).

£400

48

DEFOE (DANIEL). THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE. *Frontispiece by Clark and Pine. Red morocco.* 8vo.

London, for W. Taylor, 1719.

FIRST EDITION.

THE FARTHER ADVENTURES OF ROBINSON CRUSOE. Being the Second and Last Part of his Life. *With a Map of the World. London, for W. Taylor,* 1719.

First Edition.

Serious Reflections during the Life and surprising Adventures of Robinson Crusoe, with his Vision of the Angelick World. *London, for W. Taylor*, 1720.

First Edition.

3 vols. 8vo, uniformly bound in red morocco extra.

First Issue of the First Edition of all three volumes, with all "the points."

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DE HOYM (COUNT). *The "Polish Grolier"* (1694-1736). J. Pearson and Co. have for sale an unrivalled collection of 81 splendidly bound volumes bearing the arms of Count de Hoym. There are in addition a collection of Original Autograph Manuscripts and Letters of Hoym, a priced catalogue of the Hoym library, Baron Pichon's "Vie de Comte de Hoym," 2 vols., and the Grolier Club's translation of the same, 1 vol.—86 volumes in all.

A special catalogue of these will be sent on application. The "Life of the Count de Hoym," by Baron Jerome Pichon, was one of the most noted publications of the Grolier Club.

Price of the entire Collection £1,850

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50

DE LA NOUE. INSTITUTION DE LA DISCIPLINE MILITAIRE AU ROYAUME DE FRANCE. Folio. *Vellum, with* Grolier's Autograph on the Title-page, *and the arms of* Grolier de Servière *in gold on the sides of the binding. Lyon*, 1559.

An extremely precious joint-provenance.

Grolier de Servière was the grand-nephew of the famous bibliophile. Guigard gives an account of the only other example of Grolier de Servière's library that can be traced.

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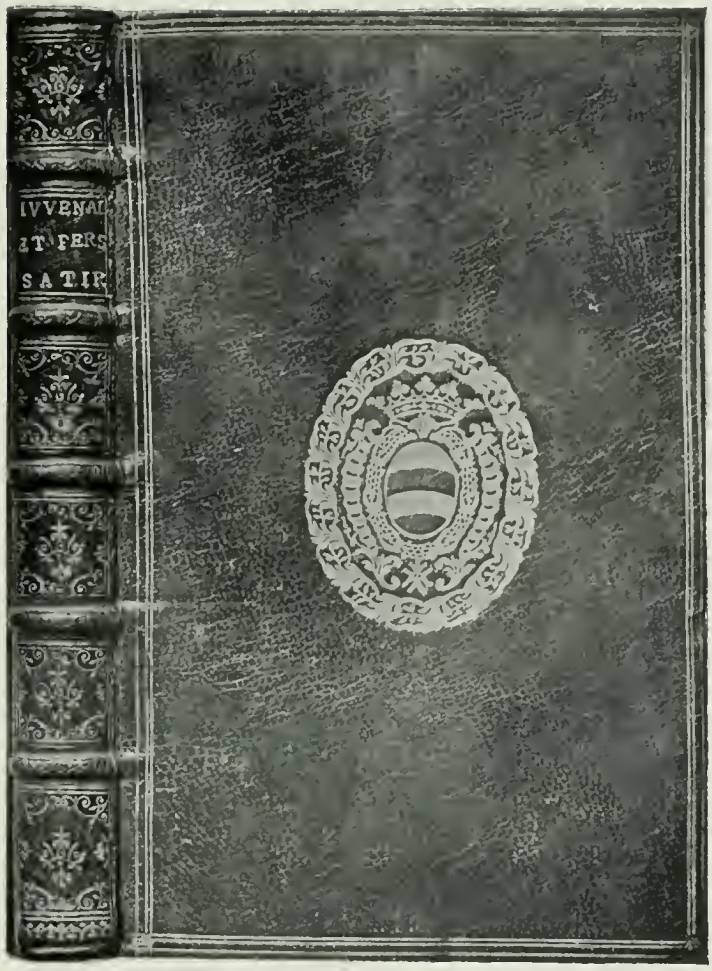
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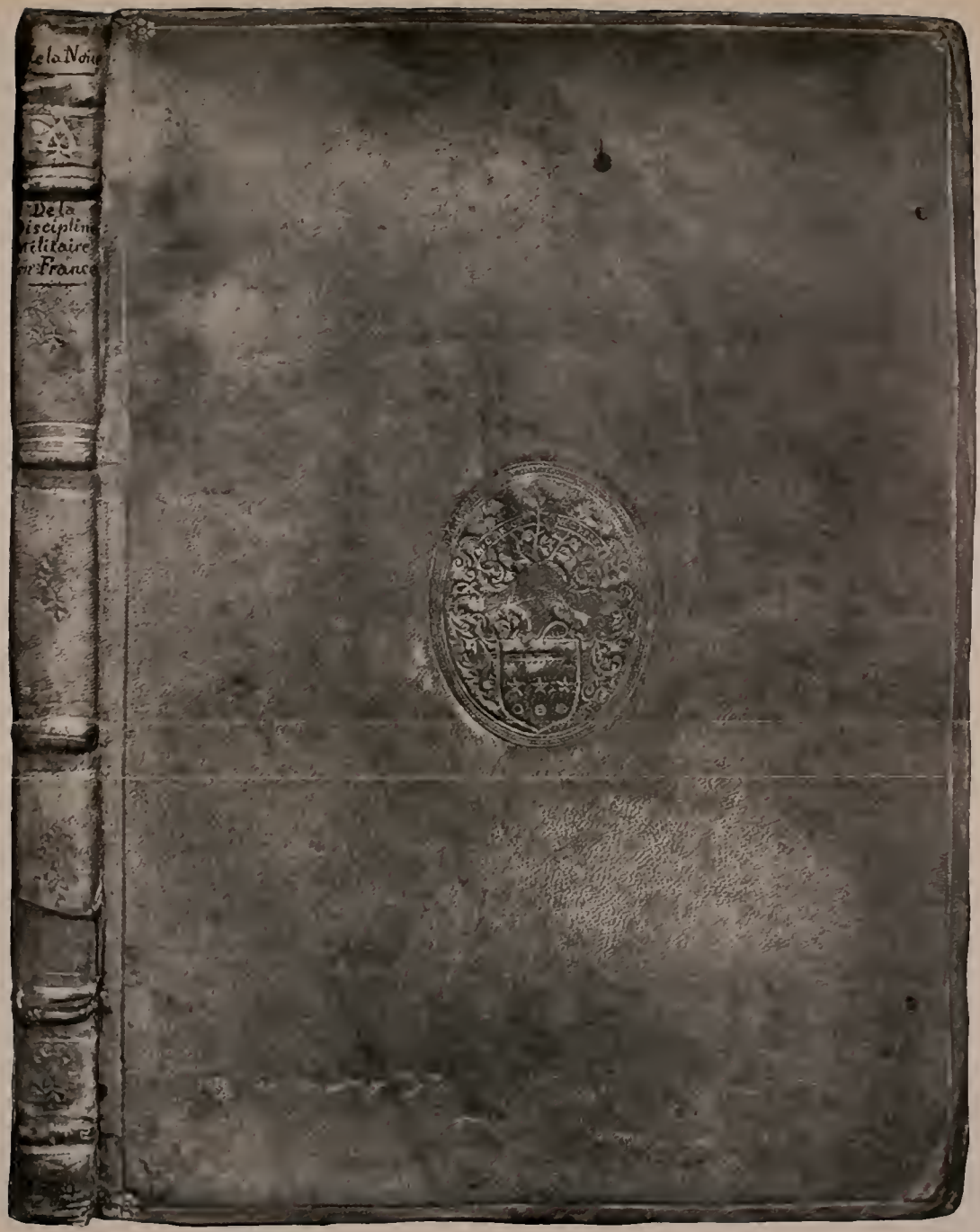
DISCIPLINE MILITAIRE AV ROYAVME DE FRANCE.

A' Treshault & Treſpuiſſant Prince Antoine Roy de Nauarre.

A LION,
PAR MACÉ BONHOME
A LA MASSE D'OR.

M. D. LIX.

AVEC PRIVILEGE DV ROY POVR SIX ANS.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51

DE LISLE (ROUGET). THE ORIGINAL HOLOGRAPH MANUSCRIPT of his HOUSEHOLD BOOK. *Unpublished, covering 70 pages*, 4to. *Red morocco.*

IMPORTANT, being the Household Book of his "Administration du domaine de Montaigu."

"Rouget de Lisle was constrained to sell his share of the heritage of the domaine de Montaigu in 1812, where the years of his infancy were spent. This feeble pecuniary source was soon expended."

The celebrated author of the French National Anthem commences this precious MS. as follows:

"On pense que pour la bien de la chose, il est convenable que je me charge de l'administration du domain de Montaigu, du moins jusqu'à nouvel ordre. J'y consens, et je m'en occuperai tant que mes affaires et les circonstances me permettront de rester sur les lieux.

"Soit pour ma Satisfaction personelle, Soit pour justifier de ma gestion à qui il appartiendra, je rendrai compt ici jour par jour, de tout ce qui sera relatif à l'administration dont il s'agit." He also refers to the death of Mlle. Rouget.

£135

52

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The sole complete record of the vast and precious Pompadour collections.

An excessively important *unpublished* manuscript, and invaluable to any future biographer of this extraordinary woman.

There were one hundred and sixty-six auction sittings, commencing from 29th November 1764, and continuing till 7th May 1766. The Inventory, though succinctly drawn up, illustrates the importance of the superb works of art collected by the Marquise. The total realized amounted to an enormous sum. *All the Items are priced.*

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Charleville, Chez Pierre Thesin, Imprimeur-Libraire Ordinaire de S. A. S. Monseigneur le Prince de Condé. 1756

There are few rarer *provenances* than that of this most famous Austrian Field-Marshal; the present volumes are from their military nature particularly desirable.

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54

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These cheques record the novelist's expenditure during the year 1864. They are in favour of Mr. G. Baker, G. Wilson, J. Thompson, C. Barber, The Treasury, The Newspaper Press Fund, Mr. Hurley, Mr. Wolff, W. H. Wills, Esq., Mr. King, Mr. Couchman, Mr. Burton, Mr. Clarke, Mr. Frank, Artists Rifles, The Rev. W. C. Sawyer.

W. H. Wills, for whom one of these cheques was drawn up by Dickens, was the assistant editor of Dickens's periodical, "Household Words." Forster, in his "Life," vol. ii, p. 422, states:

"There remained only a title and an assistant editor; and I am happy now to remember that for the latter important duty Mr. Wills was chosen at my suggestion. He discharged his duties with admirable patience and ability for twenty years, and Dickens's later life had no more intimate friend."

£50

55

DIDEROT (DENIS). THE ORIGINAL HOLOGRAPH MANUSCRIPT of his "LE SALLON (*sic*) DE 1767 ADDRESSÉ À MON AMI MR. GRIMM." *Covering* 426 *pages.* 4to.

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"Pendant trois ans, de 1765 à 1767, Diderot rédigea pour Grimm un compte rendu des *Salons*, qui est demeuré le modèle du genre et l'un des principaux titres de l'auteur."

de Sillen de 1767
adressé a Monsieur Mr Grimm.

Ne vous attendez pas, mon ami, que je sois aussi riche, aussi varié, aussi sage, aussi fou, aussi fécond cette fois que j'ai pu l'être aux salons précédents. Tout l'enfer les artistes ramenne leurs compositions a l'Infini : mais les regles de l'art, les principes et leurs applications restoient bornés, aucune vue de nouvelles connoissances acquises, d'autres besoins, le choix d'une forme originale reculerois je a conserver le charme de l'Inconnu a une matiere usée mais je n'ai rien acquis ; j'ai perdu l'étonnement, et la forme originale dépend d'un moment que n'est pas venu. Supposez moi de retour d'un voyage d'Italie, et l'imagination pleine des chefs-d'oeuvre que la peinture ancienne a produits dans cette contrée. Sachez que les ouvrages des ecoles flamandes et françoises ne sont pas saisissent. Obtenez des personnes opulentes aux quelles vous fesiez mes cadeaux, l'ordre ou la permission de faire prendre des Esquisses de tous les morceaux dont l'auras a les entretenir, et je vous reviens d'un état tout nouveau. Les artistes des siecles passés mieux connus, je pourrois la maniere et le faire d'un moderne, au lieu de la manière de quelqu'ancien à plus analogue a la sienne, et vous auriez tout de suite une idée plus precise de la couleur, du style et du clair-obscur. S'il y avoit une ordonnance des Meubles, une figure une tête, un caractere, une expression empruntés de tableau, des tableaux, du dessin ou d'un autre. Je reconnoitrois le plagiat, et je vous le denoncerois. une etiquette, tendre par fait avec cette ce que seroit mieux, suffisant, mais un simple recueil suffiroit pour vous indiquer la disposition generale des lumieres, les ombres, la position des figures, leur action, les masses d'ajuster. Cette façon de travailler qui depeint ressemblante

The only other Diderot Manuscript known to us is in Mr. J. P. Morgan's Library.

The existence of the present Manuscript was unknown to Lord Morley when he published his well-known "Life of Diderot."

£500

See Illustration

56

"NELL" GWYNNE'S AUTOGRAPH

DRAMATIC AND MUSICAL AUTOGRAPHS. A Collection of about 400 AUTOGRAPH LETTERS OF THE MOST EMINENT ENGLISH AND FOREIGN ACTORS AND ACTRESSES, MUSICIANS, DRAMATIC MEN AND WOMEN, etc., etc. There are in addition 242 portraits of the writers of these letters (chiefly choice proofs and many extremely rare), also a unique collection of 158 OLD PLAY BILLS, views and other illustrations. The whole arranged alphabetically in 5 large folio volumes, with Baron Heath's specially printed titles. *Splendidly bound in full red morocco extra, g.e., with Baron Heath's ex-libris.*

The finest Dramatic and Musical Collection that has occurred for Sale within living Memory.

This unequalled collection was formed by Baron Heath between the years 1830 and 1865. It contains, *inter alia*, a letter from Humphrey Moseley to Sir H. Herbert, the Master of the Revels, respecting the Actors of the Red Bull and Cockpit Playhouses, and the Plays performed there, dated 30th August 1660; *a. l. s.* of Mrs. Abingdon, 2 pp., 4to. J. Bannister, Spranger Barry (relative to Garrick), Miss Bateman, Master Betty, Mrs. Billington, John Braham; two theatrical documents with the joint signatures of Colley Cibber, Barton Booth and R. Wilks; Theophilus Cibber, a splendid *a. l. s.*, 3 pp., large folio, to his wife (this is a most remarkable love-letter); Thomas Davis, W. Dowton, R. W. Elliston, Miss Farren (afterwards Countess of Derby), W. Farren, J. Fawcett, C. Fechter, Samuel Foote, *a. l. s.*, 2 pp., 4to, *excessively rare;* David Garrick, *a. l. s.*, 4 pp., 4to, to his brother George, and also an *a. l. s.*, 1 p., 4to, quoting Shakespeare; Joseph Grimaldi. The gem of the collection is the almost unique signature of "Nell" Gwynne, ("E. G.") to a treasury receipt for £250; as well as the original Treasury Document respecting her Annuity (granted by Charles II) of £5,000 per annum: this is signed by Lord Rochester and the other Lords of the Treasury. Then follow J. P. Harley, J. Henderson, J. Holman, Mrs. Inchbald, Mrs. Jordan, *a. l. s.*, 2 pp., 4to, and also

a. l. s., 2 pp., 4to, *a. l. s.*, 1 p., 4to, *a. l. s.*, 2 pp., 4to, *a. l. s.*, 1 p., 4to, *a. l. s.*, 1 p., 8vo; EDMUND KEAN, *a. l. s.*, 2 pp., 4to, a very early letter (1812), a most remarkable theatrical document illustrating his early struggle for fame and of the greatest Shakespearean importance; also an *a. l. s.*, 1 p., 4to, an *a. l. s.*, 3 pp., 4to, and a signed quotation in his autograph; also an *a. l. s.* from his wife and the *three original and excessively famous* (and oft quoted) *letters* from Dr. Drury and Pascoe Grenfell which led to Kean's *rescue from obscurity*, and historical first appearance in London (as Richard III); C. Kean and Mrs. C. Kean, Michael Kelly, J. P. Kemble, and other members of the Kemble Family; T. King, C. Macklin, W. C. Macready, C. Matthews (several), C. J. Matthews, Mrs. Mattocks concerning the New York theatres, Harriet Mellon (Duchess of St. Alban's); Joe Miller, the famous Jester and Actor: this is also signed by T. Doggett; J. Palmer, Miss Pope, Tyrone Power, "Perdita" Robinson, *a. l. s.*, 4 pp., 4to; a most extraordinary love-letter to a Count; Mrs. Siddons, *a. l. s.*, 3 pp., 8vo, and *a. l. s.*, 2 pp., 4to; D. Terry, Madame Vestris, Tate Wilkinson, C. Young, and a host of other world-famous actors and actresses.

THE FOREIGN VOLUMES include Letters of Madame Albani, Catalini, Louis Contat (written during the French Revolution), Donzelli, J. Dazincourt (written during the French Revolution), Garcia, Graffini, Julia Grisi, Louise Dugazon (written during the French Revolution), Jenny Lind, Madame Mara, Mario, Madame Georges (Mistress of Napoleon I), Tamburini, Madame Pasta, Mdlle. Clairon to Garrick, 1772; Le Kain ("the French Garrick"), relative to Shakespeare's "Tempest"; Mdlle. Mars, Madame Rachel, Taglioni, Mdlle. Raucourt (written during the French Revolution), Talma, etc., etc.

THE MUSICAL SECTION contains such famous names as Dr. Arne (Author of "Rule, Britannia"), *a. l. s.*, and autograph verses, Auber, Beethoven, *a. l. s.*, 1 p., 4to, Bellini, Berlioz, Bishop, Boieldieu, Cherubini, Sir M. Costa, Donizetti, Gounod, Grétry, W. Horsley, Mendelssohn-Bartholdy, Meyerbeer, F. Paer, F. Pleydell, Rossini, Spohr, Spontini, Verdi, Wagner, Karl von Weber, S. Wesley, F. Cramer, Dragonetti, F. Liszt, Moscheles, Paganini, 1 p., 4to, and also Musical Notes in his Autograph, Thalberg, Tartini (most rare), etc., etc.

THE DRAMATIC WRITERS include G. Colman, R. Cumberland, T. Dibdin, Alex. Dumas (important MSS.), T. Holcroft, Leigh Hunt, M. G. Lewis, also Royal Sign Manual of Charles II on a Treasury Warrant for payment to Thomas Fitz and H. Brocknell for the Royal Band of Violins, 1669.

THE MEZZOTINT PORTRAITS include J. Beard, by McArdell after Hudson, *first state*; Master Betty, by Ward after Northcote; Colley Cibber, by Simon after Grisoni; R. Wilks, by Faber after Ellys; Mrs. Kitty Clive, after Schalken; Miss Foote, by T. Lupton after Clint; John Johnstone, by W. Ward after Shee; E. Knight, *proof before letters*; J. Liston, by Ward after Jackson; W. Powell, by J. Dixon; T. Dibdin, by Young after Philips, etc., etc.

Thirty years ago in the Ouvry sale these splendid volumes sold for £250.

In this twentieth century it would be quite impossible, irrespective of price, to duplicate this collection.

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Score 18

Dedicated to my
many friends, the members
of
British Orchestras

Cockaygne

Cockaygne.

(In London Town).

Overture for
Full orchestra

Edward Elgar.

Op. 40

Copyright Henry Ellis
MCMV
for Edward Elgar.

Edward Elgar
Copyright
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57

DUMAS (ALEXANDRE, PÈRE). THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of his "HENRY IV." *Covering* 110 *pages.* Large folio. *Bound in red morocco.*

This superb Manuscript is QUITE COMPLETE.
It is signed no less than twelve times by Dumas.
Inserted are very important Holograph Letters from Dumas to King Louis Philippe.

£200

58

EDWARD I. THE ARTYCLES OF THE CHARTOURE and lybertyes of Englande called Magna carta that is to saye the great chartour, with the Chartoure of Foresta. (*Arms of Henry VIII.*) 12mo. *Blue morocco.* *Robert Wyer, London* (*circa* 1535)

UNIQUE.

This little book contains an English translation of the Great Charter and Charter of the Forest issued by Edward I. Who the translator was is not mentioned, but the work has been done in a curiously careless manner. In the fifth article, which relates to the duties of guardians towards minors in England, the guardian is bound to maintain the "vineyards." The word in the original has been mis-read "vinaria" and translated "vineyards," when it is really "vivaria," otherwise "fish-ponds"! In article 29, the well-known mortmain act, the beginning is here given, "Be it lawfull from hensforth," etc., in place of "Be it unlawful," etc. It appears to be the earliest English volume relative to Fishponds.

Robert Wyer, the printer, is mentioned as a printer in the lay subsidy accounts as early as 1524, but nothing is known from his press before 1530. He lived at the sign of St. John Evangelist in the parish of St. Martin-in-the-Fields, and from 1530 to 1560 issued a very large number of small, popular books.

Of this particular volume we can find no trace, nor is it mentioned by Mr. Plomer in his bibliography of Wyer.

£45

59

ELGAR (SIR EDWARD). THE ORIGINAL AUTOGRAPH MUSICAL MANUSCRIPT SIGNED. 101 pages. Folio.

This is the original autograph manuscript of the full score of Op. 40, "*COCKAIGNE.*" The autograph title-page reads: "*Cockaygne* (*in London town*), *Overture for full orchestra.*

Edward Elgar, op. 40. *Dedicated to my many friends, the members of British Orchestras. Score. A gift to Henry Ettling, Nov.* 5, 1901, *from Edward Elgar.*" The title-page bears besides, a third signature of the Composer with his address and his illuminated shield of arms. At the end: "Edward Elgar, Malvern Craeghsen, March, 1901," and the motto: "Metelees and monelees on Maluerne hulles, Piers the plowman." This important autograph manuscript contains numerous corrections, sometimes on slips pasted over the corrected parts of the manuscript.

QUITE COMPLETE.

An extremely important autograph manuscript of one of the most famous works of England's greatest living Composer.

£200

SEE ILLUSTRATION.

60

ELIZABETH (QUEEN). HER ROYAL SIGN MANUAL to a document on vellum, issued under her Privy Seal, with a fine impression of the Seal attached. Large folio. *Dated from the Chapter House of Christ Church, Canterbury. February* 16, 1582

This splendid document is of unusual interest because of the Queen's Royal Sign Manual being accompanied by the Great Seal; such an occurrence is unusually rare. Either documents were signed by the Queen, without an impression of the Great Seal, or they were issued in the Queen's name (but not signed by her), and bearing an impression of the seal. This is *the only document* with both the signature of Elizabeth and an impression of her Great Seal that has come under our notice.

The document itself is "An Indenture" between the Queen's Majesty, on the one part, and the Dean and Chapter of Christ Church, Canterbury, on the other. The Dean and Chapter agree to let unto Her Majesty, for the sum of £100, to be paid before the sealing of this document, and a further £400 to be paid to the Dean and Chapter in the manner set forth in this "Indenture"—the site of the *Courtlodge of the Manor of Appledore in Kent.*

The Indenture has two separate indorsements, one of which is as follows:

"Counterpart of Lease from the Dean and Chapter of Christ Church Canterbury to Queen Elizabeth of the Scite of the Court Lodge of the Manor of Appledore in Kent for a Term of years. Expired in 1643."

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61

ENGLAND. A BIOGRAPHICAL HISTORY OF ENGLAND FROM THE REIGN OF EGBERT TO THE END OF GEORGE I, consisting of Characters disposed in different Classes,

adapted to a Methodical Catalogue of Engraved British Portraits. *This unique copy has been extended from 7 vols. to* 31 FOLIO VOLS. *by* THE INSERTION OF ABOUT 4,500 MEZZOTINT AND OTHER PORTRAITS, MANY BEING PROOF IMPRESSIONS. *There is a specially printed title to each volume. Bound in old green morocco extra.*

A most superb set of books.

Amongst the rarer of the remarkable collection of MEZZOTINT portraits may be mentioned: Henry VI, by Faber; Margareta, mother of Henry VII; Henry of Monmouth, by Faber; Hugo de Balsam, by Faber; and many others by Faber; Edward VI; Thomas Herbert, Earl of Pembroke, by J. Smith; Martin Bucer, by Houston; John Hooper, by Houston; James I, by J. Smith; William Shakespeare, by C. Turner; Abraham Hondius, by J. Smith; Mrs. Turnor, after Kneller; Charles I, by J. Smith; another after Van Dyck, by J. Smith; Duke of Gloucester, by J. Smith; Mary, Princess of Orange, after Van Dyck, by Faithorne; Lord John and Lord Bernard Stuart, after Van Dyck, by McArdell; John Egerton, Earl of Bridgwater, after Kneller, by J. Smith; John Hampden, by A. Miller; Drummond of Hawthornden, by Finlayson; Van Dyck, by Watson; St. Agnes (Mary Villiers, Duchess of Richmond and Lennox), by J. Smith; Rachel, Countess of Southampton, after Van Dyck, by McArdell; Prince of Orange and Nassau; Lady Elizabeth Cromwell, after Kneller, by J. Smith; James Harrington, by Marchi; John, Earl of Exeter, after Kneller; Andrew Marvell, by J. R. Smith; Sir Thos. Jones, after Claret; Sir John Chichley, after Lely, proof impression; Rembrandt, after the painting by himself, and another by C. Townley; Sir Peter Lely, by Becket; Sir G. Kneller, two anonymous portraits by J. Smith; Guil. Wissing, by J. Smith; Sir Christopher Wren, after Kneller, by J. Smith; W. Vaillant, after the painting by himself; Isabella, Duchess of Grafton, after Kneller, by Faber; Henry Jenkins; Col. Blood, by G. White, proof impression; Bp. Burnet, proof impression; Mr. and Mrs. Gibbons, after Closterman, by J. Smith; Rev. T. Parnell; J. B. Monoyer, after Kneller, by G. White; Diana Vere, Duchess of St. Albans after Kneller, by Faber; Frances Bennet, Countess of Salisbury, after Kneller, by J. Smith; Rev. John Moore, after Kneller, by Faithorne; E. W. Jeffreyes, after Dahl, by Sympson; Wm. Cowper, surgeon, after Closterman, by J. Smith; Joseph Addison (there are three portraits of this distinguished author); Mrs. Centlivre, after Firmin, by Pelham; Richard Blome; Major R. Snow, writing master, after Is. Whood, by V. Hacken, fine impression; T. Frampton, Royal Stud-Keeper, after Wooton, by Faber; Charles, Viscount Townshend, two portraits, one being a proof; Henry Clinton, Earl of Lincoln, with Thomas Pelham, Duke of Newcastle, after Kneller, by Faber; Lord Torrington, after Kneller, by J. Smith; Bp. Gibson, after Murray, by Gibson; Rev. T. Langdon, after N. Tucker, by Faber; Charles Dartiquenave, after Kneller, by Faber, fine; Peter King, by Faber; Sir Thos. Bury, after Richardson, by J. Smith; Sylvester Petyt, after R. V. Bleeck, by G. White; Wm. Hucks, after Vanderbank, by Faber; Alex. Pope, by J. Smith; Sir Richard Steele, after Richardson, by J. Smith; Christopher Wren, by Faber; William Stukely, after Kneller, by J. Smith; H. Wanley, after Hill, by J. Smith; A. de Moivre, after Highmore, by Faber; Tycho Wing, after Vanderbank, by G. White; R. Van Bleeck, after Ipse; John

Bannister, after Murray, by J. Smith; T. Walker (as Capt. Macheath), after Ellys, by Faber; Mr. Isaac (dancing master), after L. Goupy, by G. White; John Sturges, after Vanderbank, by Kyte, and another by White; Mrs. Gurney, "the Fair Quaker," after Houston; Philip Lockhart, by A. Johnston; Voltaire, after Sen; Owen McSwiny, after Vanloo, by Faber; Layton Smith, by Faber; Abr. Stanyan, after Kneller; Martin Folkes, after Vanderbank, by Faber; the notorious Buckhorse, proof impression.

In addition to these there are numerous fine and rare mezzotint portraits after Sir Godfrey Kneller, Richardson, Wissing, Murray, Riley, Closterman, Schalken, Verelst, Dahl, Gibson, Russell, Vanderbank, Grace, Ellys, Reynolds, Stevens, Highmore, Jervas, Ramsay, Hill, Hudson, Dandridge, Smibert, Hysing, Laffontaine, Bragge, Wollaston, Latham, Hicks, Vandersaart, Stubly, Parry, Knapton, and others.

Amongst the portraits (other than mezzotint) will be found:

William Shakespeare, by W. Marshall for the Poems of 1640 (extraordinarily rare); John Milton, after Marshall, with the sarcastic Greek lines beneath; Dr. Donne, by Marshall; J. Sylvester, by Vicars; Prince Rupert, after Van Dyck; Lodowick, Duke of Richmond, by Pass; Thomas Earl of Arundel, by Pass; Lord Montjoy Blunt, by T. Jenner; Francis White, by Cockson; Andrew Willet, Hugo Broughton, by Payne; Sir Anthony Sherley; Francis Lord Bacon, by Marshall, also one by Hollar; Sir Henry Hobart, by Pass; Sir Horace Vere, by Faithorne, proof impression; John Milton, by Faithorne; Ben Jonson, by Holl; Henry, Earl of Nassau, by Pass; John Fletcher, an original drawing in sepia, by E. Bathurst; another portrait of Fletcher (engraved), by Marshall; Countess of Pembroke, by Pass; Sir Walter Raleigh, six scarce portraits; Aaron Rathborne, by Pass; J. Florius, by Hole; William Lithgow; Catharine, Marchioness of Buckingham, by Pass; Lucia Harin, by Pass; Thomas Howard, Earl of Arundel, and Aletheia Talbot; James Stewart, Earl of March, by Voerst; Henry Rich; Jerom Weston, Earl of Portland; Wm. Gouge, by Faithorne; Wm. Fenner, by Hollar; John Rogers; R. Carpenter, by Marshall; Ranulph Crew; James Calthorpe; Sir B. Rudyerd, by J. Payne; Sir Mathew Lister; Sir John Suckling, by Marshall; R. Stapylton, by Marshall; George Withers, by J. Payne; Robert Baron, by Marshall; Henry Spelman, by Faithorne; John Dethick, by Lombart; John Tradescant (two portraits), by Hollar; Elizabeth, Countess of Kent; Jane, daughter of Arthur Goodwin, after Van Dyck; Mr. Hobson, by J. Payne; Moll Cut-Purse, three portraits; Giovanni Viconte Mordaunte, by Faithorne; Brian Walton, by Lombart; F. Roberts, by Cross; Arthur Jackson, by Loggan; Hugh Peters, three scarce portraits, one a proof, and a rare mezzotint; Robert Leighton; Sir Samuel Morland, by Lombart, a fine proof; Alex. Erskine, a proof before the numbers; John Bulwer, two rare portraits, one a proof; Francis Rous, by Faithorne; Prince Rupert, after Lely; George, Duke of Albemarle; Dr. Henry More, by Faithorne, another by Loggan; Thomas Killigrew, by Faithorne; Valentine Greatrakes, by Faithorne; Edward Waterhouse, by Loggan, proof impression; Sir George Wharton; Sara, Duchess of Somerset; Thos. Mace, by Faithorne; Anne, Countess of Chesterfield, after Van Dyck, by Faber, a beautifully executed sepia drawing by Le Belloman, from the rare print; Hortense Mancini, after Lely, by G. Valck; King James ye Second's Lord Chancellor endeavouring to save himself by flight; Timothy Hatton, by Burghers; John Smith (writing master); Thomas Baskerville; Oliver Cromwell

(discovering his Chaplain on his knees, before his daughter), by Bartolozzi, after Cipriani; Granny, after Laroon, etc.

There are also several rare portraits of Milton, Oliver Cromwell, Lord Fairfax, Queen Mary, and Queen Anne, portraits of the English Countesses by Lombart, the series of fine portraits by Houbraken and Vertue, etc.

THESE 31 SPLENDID VOLUMES FORM PERHAPS THE MOST MAGNIFICENTLY "GRANGERIZED" BOOK THAT HAS EVER OCCURRED FOR SALE—ITS ORIGINAL COST (ABOUT A HUNDRED YEARS AGO) MUST HAVE BEEN AT LEAST £2,000. THE PORTRAIT OF SHAKESPEARE BY MARSHALL IS ALONE WORTH £200, AND MANY HUNDREDS OF PORTRAITS ARE, INDIVIDUALLY, OF CONSIDERABLE VALUE.

The index volume, in 8vo, interleaved, with numerous MS. additions, accompanies the collection.

£800

62

ESSEX (ROBERT DEVEREUX, EARL OF), *favourite of Queen Elizabeth*, executed 1601. *A. l. s.* in French, 1 page, folio, *dated ce* 10 *de Jan. nouveau stile* (1595). To Henry IV of France, *with seal.*

"Sire,

"Having received the very favourable letters of your Majesty from the Sieur de Beaumont I consider myself obliged by the same to present, by letter, the very humble service that I have sworn to devote to you. Your Majesty well knows that my hand is very bad and my style in French very much worse, however, I need no excuse for having written a short letter. I have explained myself as best I can to the Sieur de Beaumont and love better the very royal virtues which I know Your Majesty possesses and that speech will be better able to express.

"I will beseech the Almighty

"Sire

"To preserve Your Majesty in his holy and safe keeping and shall be eternally the very humble and very obedient servant of Your Majesty."

[*Signed*] "ESSEX."

[*Dated*:] "ce 10eme de Jan:
nouveau stile."

[*Addressed*:] Au Roy treschrestien.

[*Endorsed*:] "Le Comte d'Essex, Januar 1595."

Essex was a staunch supporter of Henri IV, and at this period (through Anthony Bacon) he was in repeated communication with all parts of Europe, his correspondents including Henri IV of France.

"His house rivalled the foreign office in the quality and quantity of its 'intelligence.'" For many years Anthony Bacon lived with him.

When the King of France was "Henry of Navarre," he sent Turenne to beg for the

aid of English troops in his struggle with the league. "An autograph letter from the French leader secured Essex's enthusiastic support, and he entreated the queen for the command of the expedition, against the advice of friends. With much reluctance Elizabeth granted him the commission and Essex left Dover for Dieppe at the head of four thousand men."

Accompanying the letter is a document signed by Essex's wife (Lettice Knollys), dated 20th Oct. 1606.

Holograph letters of this distinguished man are of the greatest rarity.

£50

63
THE FIRST EUCLID

EUCLID. Preclarissimus liber elementorum Euclidis perspicacissimi in artem Geometrie incipit quā foelicissime. Folio. *Original stamped vellum.* *Erhard Ratdolt, Venice*, 1482

This is *the first edition of Euclid*, and a book of supreme interest. It is also the very earliest book in which mathematical figures occur in any quantity—a few being found in the Ptolemaeus of 1478—and these have been printed with great care and ingenuity. Many of the figures are built up from lines and rules, but a very large number are delicate wood engravings. Ratdolt, the printer, had a long career. He started in 1476 in partnership with Bernard Pictor and Peter Loslein. They continued together until some time in 1478, printing twelve books. From 1480 to 1486 Ratdolt worked alone at Venice, issuing in that time upwards of sixty. After printing in Venice for ten years, 1476-1486, he returned to his native town, Augsburg, at the invitation of two of the bishops, mainly with a view to printing service books, and in the fourteen years to the end of the century he printed over one hundred different books. In Panzer's "Annales," his name is found as issuing books at Augsburg up to 1516, thus giving him the long career of forty years as a printer. The reverse of the first leaf contains an interesting address from the printer to the doge John Mocenigo, in which he refers to his work in making the mathematical figures, without which it would not be possible to follow the text.

The fine binding, which is undoubtedly original, is a very interesting piece of fifteenth-century work, for the style is German, while the execution is Italian. The thinness of the boards and the use of ties at top and bottom as well as in the front, are both very typical of Italian work, while the dies and their method of arrangement resemble German work of the period. Remembering that Ratdolt was a native of Augsburg, and worked in Venice, the explanation of this combination of styles is clear.

An early owner has filled the margins of the first half of the volume with notes written in a beautiful minute hand. He was clearly a studious mathematician, and has added occasional propositions of his own devices from those of Euclid.

Though the book can hardly be called extremely rare, copies in good condition are

difficult to meet with. The first leaf is not infrequently missing, and the diagrams are often cut into. As regards the diagrams, these are not the same in all copies, and there are several varieties of issues.

The present in its remarkable original binding is *the finest copy known* to us.

£120

64

EUROPEAN HISTORY. THE POLITICAL AND SOCIAL HISTORIES OF ENGLAND, FRANCE, GERMANY, AND THE PAPACY. Told in Autograph Letters, Historical Documents, Manuscripts, and Portraits.

ENGLAND. From Henry VII (born in 1457) to Edward VII (died in 1910).

This most extraordinary collection opens with the Sign Manual of Henry VII (who came to the Throne of England in 1485), and illustrates each and *every* succeeding reign right down to that of Edward VII. The period covered is thus 453 years of England's history.

There is a complete and very exhaustive catalogue, and we would direct particular attention to the following:

Henry VII. His unpublished letter to Philip "Le Beau," King of Castile. Dated from Richmond, 8th June 1506.

The "Lion of the Tudors" has *superscribed and signed* this superb letter.

In faultless preservation, written just after Philip's return to Spain from England.

Henry's eldest son, Arthur, married Philip's sister, Catherine, who afterwards became Henry VIII's first Queen.

Philip died in September of this year when Henry at once offered to marry his idiot widow (Joan).

Henry VIII. A splendid letter to Sir Richard Gresham, with a fine example of the King's signature. Dated Greenwich, 23rd April 1512.

Sir Richard was Wolsey and Cromwell's confidential correspondent. He was Lord Mayor of London (in 1537), besides being the father of Sir Thomas Gresham, who built the Royal Exchange.

Edward VI. Signed not only by the "Boy King" but also by the whole Council of the Regency.

Written upon vellum and in the finest possible condition.

Of superlative rarity.

MARY I. A splendid historical letter to the Earl of Shrewsbury, relative to *Wyatt's rebellion.*

Mary's letters are of extreme rarity.

ELIZABETH. This is the Original Indenture completing the sale to the Earl of Leicester's (the Queen's favourite) of the Lordship of Denbigh.

Not only is this superb document signed by Elizabeth, but it also bears the Great Seal of England—a most unusual occurrence.

JAMES I. Signed as James VI of Scotland.

This interesting document is also signed by Geo. Gordon, Marquis of Huntley (favourite of James I), and Sir John Maitland of Thirlstane, a devoted supporter of the unfortunate Mary Queen of Scots.

JAMES I. Signed as King of England. To his son-in-law, Frederick of Bohemia.

CHARLES I. His superb holograph letter *relative to the Irish Rebellion.* Addressed to the Lord Lieutenant of Ireland (the Earl of Ormonde). Oxford, 12th March 1643. Historically most important.

HENRIETTA MARIA. Congratulating Gaston duc d'Orléans (third son of Henry IV) upon his marriage with Marie de Gonzague (1629).

A superb holograph.

HENRIETTA MARIA. The Translation of her heart to the Monastery of the Visitation of Mary. The Original Document, signed by Gautier de Montegut, relative to the ceremony.

CROMWELL. Relative to the Petition of John Watson master Gunner to the state.

An *unusual document*, bearing a fine example of the Protector's bold signature.

CROMWELL'S FUNERAL. Directing payment to the "Coferer of our Household" for the Funeral Expenses "of our most dear Lord and Father Oliver late Protector of Blessed Memory."

Issued in the name of Richard Cromwell.

RICHARD CROMWELL. Richard was Protector for little more than a year. This official autograph of his is of extreme rarity, therefore.

CHARLES II. Penned by Charles during the Commonwealth and whilst an exile. Holograph.

CHARLES II. Written *a few months after his restoration.*

Holograph. To his sister—Princess Henriette Marie d'Orléans.

JAMES II (when Duke of York).

This fine letter is addressed to the Vice-Admiral of Norfolk, and is relative to the reprisals against the Dutch. Historically important.

James II (a month after his accession). Entirely *relative to his Coronation* (23rd April 1685).
Dated 23rd March 1685.

James II. A superb historical holograph in French (signed "Jacques").
Entirely reminiscent of his efforts to regain the Throne of England.
Written just before the battle of La Hogue and mentioning his Irish troops.

Mary of Modena. Entirely holograph; dated from St. Germains (1704) after her flight (with James II) to France. Relative to her sorrows and mentioning the King (Louis XIV) and Mme. de Maintenon.
It is addressed to the Abbess of the Convent of Chaillot, where the ex-queen was buried in 1718. Signed "M. R."

Mary of Modena. Also dated from St. Germains (4th Feb., 1715), but written in Italian.
Entirely holograph and signed "Maria R."

James Fitzjames, duc de Berwick. Natural son of James II.
A fine letter with his seal.

William III. A superb holograph to a King (in French).
Historically important, referring to his success in *repelling the French*. Dated from La Haye in 1693.

William III's Grandmother. A superb holograph, signed "Amélie d'Orange."

William III. The historical receipt, signed by the States General of Holland, for £6,250, *for their assistance to William in gaining the British throne.*
Among the signatories is "W. de Nassau."

William III. Historically important, being the *Original Oath of Allegiance* to the King, by the Freeholders of Wigtown. It is signed by no less than twenty-three signatories and was doubtless the outcome of Jacobite machinations to regain the throne.

William III. This is the Original Answer of the Elector of Mentz to the King's letter notifying his arrival in Holland.

Mary II. Relative to the payment of Royal Bounties.
Countersigned by Godolphin and Halifax (the "Trimmer")

Anne. This is the highly important historical "Instructions" given by Anne to James Duke of Ormond on his *appointment as Governor of Ireland.*
It covers 14 folio pages and is signed twice by the Queen.

GEORGE I. The Original Warrant confirming *the Treaty of Peace and Commerce with Morocco* and the Original Treaty sent with this Warrant to the Lord Chancellor.

Historically important.

Covering 15 pages folio.

The Warrant is also signed by Lord Carteret and sealed with the Great Seal of England.

GEORGE II. Appointing Lord Bathurst Captain of the Band of Pensioners.

Sealed with the Royal Seal and countersigned by the Duke of Newcastle (Secretary of State).

GEORGE III. A holograph letter to the Bishop of Lichfield and Coventry relative to the death of the Bishop of Winchester, and appointing him Clerk of the Closet.

It is addressed and sealed by the King.

CHARLOTTE. A holograph letter to a Lady of the Bedchamber.

Addressed and sealed by the Queen.

GEORGE III'S LAST ILLNESS. A holograph of Spencer Perceval (who was shot in the lobby of the House of Commons by Bellingham) entirely relative to the King's illness. 31st October 1810.

From this time until his death (in 1820) George III was incapable of transacting any business.

GEORGE IV (as Prince Regent).
GEORGE IV'S CORONATION.
GEORGE IV (as King).

(1) Appointing an ensign to his own (Prince of Wales') Regiment of Foot.
(2) A Peer's ticket of admission to his Coronation.
(3) Approving the 16th Lancers' embarkation for the East Indies.

GEORGE IV'S DEATH. A holograph letter of Sir Robert Peel entirely relative to the *post mortem examination* upon the King.

WILLIAM IV (as Duke of Clarence).
WILLIAM IV (as Heir-Presumptive).

Deprecating the behaviour of the Earl St. Vincent and relative to the Duke of Northumberland's administration of Ireland (as Lord Lieutenant).

WILLIAM IV. A holograph letter of Lord (Chancellor) Lyndhurst, concerning the King soon after his accession.

ADELAIDE. A holograph letter mentioning Queen Victoria, the Duchess of Kent, and the Prince of Hesse.

VICTORIA. Appointing a Lieutenant-Colonel of Marines.

VICTORIA. Illuminated Programme (21st June, 1871) of a Concert held at Buckingham Palace on the occasion of the festivities held in honour of the marriage of the Princess Louise (27th March, 1871).

Victoria (as Princess and Queen). Holograph letters of the Duke of Kent, Leopold I (King of Belgium), the Duke of Wellington (2), Sir Moses Montefiore, and Lord Normanby.

Entirely relative to the Queen's visits (both as Princess and as Queen) to Ramsgate with the address of the inhabitants of Ramsgate to the Queen (when Princess).

Albert. A fine letter appointing the Baron de Washington a Knight of the Garter. Signed: "Albert, Acting Great Master."

Edward, Duke of Kent. Father of Queen Victoria. Asking for the same privileges as are enjoyed by the Princess of Wales in regard to the delivery of letters.

Victoria. Holograph letter of Lord Palmerston relative to the Queen.

Edward VII. Three fine holograph letters relative to (1) photographs of himself, (2) to "My dear Di," condoling with her upon the death of her father, (3) relative to Louis of Hesse and to the races.

Comprising three forms of signatures: "Albert Edward," "A. E.," "Bertie."

The entire Collection, £1,250

FRANCE. From Louis XI (born in 1423) to President Fallières.

These two volumes open with the autograph of Louis XI, who ascended the throne of France in 1461, and come down (*without a single hiatus*) to President Fallières, the present head of the French State.

The full descriptive catalogue, which accompanies the collection, gives an exact account of each and every autograph and portrait. We would, however, direct particular attention to the following examples as being very remarkable historical letters.

Louis XI. Concerning his Finances.

Yolande de France. To the Duc de Savoie.

Anne de France. Regent during the minority of Charles VIII. *Excessively rare.*

Charles VIII. To the Duc de Bar.

Louis XII. Concerning the city of Lyons.

Charles, Duc d'Orléans. He was the *Hero of Agincourt.*

François I. Relative to the export of corn from France.

Louise de Savoie. This is a superb *holograph* letter relative to Anne de Bretagne (the Queen of both Charles VIII and Louis XII).

Henri II. Relative to his late father (François I).

Catherine de Medicis. A series of very remarkable documents.

François II. Relative to the city of Metz. This is of superlative rarity as the King died when but a boy.

Charles IX. Details of certain royal gifts.

Montmorency. A superb letter to Charles IX.

Henri III. Relative to Pope Sixtus V.

Henri IV. A most splendid *holograph* letter to the Grand Duke of Tuscany.

Marguerite de Valois. Relative to her garden.

Marie de Medicis. One of her famous (*holograph*) letters *to Cardinal Richelieu.*

Gabrielle D'Estrées.
Henriette D'Entraigues.
Marie de Beauvilliers.
Diane D'Andouins.
Charlotte de Beaune.
Catherine de Balsac.
} We here have the *six famous Mistresses* of Henri IV.

The presence of these six excessively rare autographs, in any one collection, must surely be a unique occurrence.

Montpensier. Addressed to Henri IV.

Louis XIII. A superb *holograph letter to his mother*, Marie de Medicis, written when Louis was only seventeen years old.

Anne d'Autriche. To her Treasurer.

Louis XIV. A truly remarkable and unique example, the boy king *was only in his seventh year* when he signed this State Paper.

Madame de Maintenon. A splendid holograph letter relative to the Bishop of Chartres.

Louis XV. An address to "His People."

Madame de Pompadour. Relative to Louis XV and to her own bad eyesight.

Madame du Barry. Relative to her Château de Louveciennes.

Louis XVI. Signed by the King in the momentous year 1791.

Marie Antoinette. We have here her autograph *as Dauphiness.* It was penned only *three months* after her marriage, and is believed to be her *earliest* existing autograph.

Marie Antoinette. This is the *priceless holograph letter* which she addressed in the momentous year '91, to her devoted friend the Princesse de Lamballe.

Louis XVI.
Marie Antoinette.
Louis XVIII.
Charles X.
and 7 other French Royalties.

This is a *unique and superb group of* Signatures of no fewer than eleven Members of the Royal House of France affixed to a Marriage Contract.

Napoleon I (as General).
Napoleon I (as Commander-in-Chief).
Napoleon I (as First Consul).
Napoleon I (as Emperor).

This very remarkable series of Signatures of the great Napoleon illustrates his rapid rise to power.

Josephine. Mentions Povey, who served Napoleon at St. Cloud.

Marie Louise. Signed in the name of Napoleon.

Napoleon II. To a Prince.

Louis XVIII. Relative to the famous order of St. Louis.

Charles X. Mentioning the captivity of his brother Louis XVI (written in 1790).

Louis Philippe. Written in English.

Napoleon III (before 1845).
Napoleon III (as Prince-President).
Napoleon III (as Emperor).
Napoleon III (in exile).

Quite as remarkable as the series of Napoleon I signatures.

Eugénie. Written when a girl.

Eugénie. Extremely interesting, being addressed to the late Queen Victoria.

1. Thiers.
2. Macmahon.
3. Grévy.
4. Carnot.
5. Casimir-Perier.
6. Faure.
7. Loubet.
8. Fallières.

The eight Presidents of the Republic. The splendid letter of Casimir-Perier is addressed to the Emperor of China, and is a truly remarkable document.

The collection is tastefully illustrated with fine portraits, many being rare contemporary impressions.

The whole is inlaid to a uniform size and forms two splendidly bound red morocco folio volumes.

The entire Collection, £900

GERMANY. This Collection begins with a splendid document signed by Frederick III (born 1415) and closes with the Royal Sign Manual (to a document) of Wilhelm II (the present Emperor).

There are no hiatuses—every Emperor being represented, as are also no less than fourteen of their Consorts.

The Collection is tastefully illustrated with rare contemporary portraits.

These precious Autographs and Portraits are inlaid to a uniform size and form a handsomely bound morocco volume.

A concise typewritten catalogue can be had on application.

THE ENTIRE COLLECTION, £800

THE PAPACY. FROM INNOCENT IV (1243) TO PIUS X (THE REIGNING POPE).

A Unique and truly magnificent collection of 80 Letters, Documents, and Bullae, being either entirely in the autographs of the Popes, Signed by them, or Issued by them.

This most wonderful Collection embraces a period of no less than 764 years of the world's history. It commences with the remarkably early document, dated 1250, signed with the rota and benevalete of Pope Innocent IV, who occupied the Pontifical Throne from 28th June 1243, till 7th December 1254. This precious document is also signed by Nicholas III as Cardinal; he became Pope in 1277.

Included in the Collection is the autograph of Alexander VI (Borgia) which, outside one or two of the public museums and institutions of Italy, is probably unique. Besides this there are no less than four holograph letters, signed, of Pope Alexander VIII before his elevation to the Papal throne. The Collection (*which is fully catalogued*) terminates with the autograph of Pius X, the reigning Pope.

The collection is tastefully illustrated with fine portraits, many being rare contemporary impressions.

The whole is inlaid to a uniform size and forms a superbly bound blue morocco folio volume.

THE ENTIRE COLLECTION, £850

N.B.—THE SPECIAL PRICE OF THESE FOUR SUPERB COLLECTIONS IS

3,000 GUINEAS.

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FERDINAND AND ISABELLA. LETTERS PATENT.

Dated 10th December 1477, to compel the Conde de Monte Rey to restore the fortress of Castro Verde with its vassals and revenues to Doña Isabel de Castro. With autographs of both the King and the Queen.

This is an *extremely early document*, Isabella having only inherited the throne of Castile in 1474.

"Don Fernando and Doña Isabel, by the grace of God King and Queen of Castile and Leon, of Toledo, Sicilia, Portugal, Galicia, Seville, Cordova, Jaen, the Algarves, Algeciras, Gibraltar, and of the province of Guipuzcoa, Princes of Aragon, Lords of Biscay and Molina, to the dukes, counts, marquises, prelates, ricos-hombres, Masters of the Orders, Priors, Commanders, Sub-commanders, Alcaydes of castles and strongholds fortified and unfortified, and to all the Councils, corregidors, assistant ministers, alcaldes, alguacils, regidors, knights, squires, officials, and good men of all the cities, towns, and villages of our kingdom of Galicia and to the deputies, alcaldes, quadrilleros, captains and men-at-arms within the jurisdiction of our said kingdom of Galicia, and to all other persons whatsoever our vassals, subjects and natives of whatsoever creed, credit, condition, pre-eminence or dignity they may be, to whom this our letter, or a copy thereof signed by a public notary shall be shown Grace and Greeting—Know ye that Doña Isabel de Castro, wife of Pº m̃ ño our vassal has sent us her petition setting forth that the Conde de Monte Rey has seized, taken and occupied unjustly and unduly against all right and justice her fortress of Castro Verde with all the vassals and revenues thereto pertaining, and that she has many times required the said count to restore and deliver to her the said fortress vassals and revenues, and that he would and will not do so, replying only with divers undue excuses and delays, and that if this is permitted to continue she will thereby suffer great damage and misfortune, supplicating and beseeching us, in grace to her, to command it to be remedied by means of justice, so that her said fortress vassals and revenues may be delivered and restored to her. Whereupon we send her these our letters and provisions by which we command the said Conde de Monte Rey to restore and deliver to her without delay the said fortress vassals and revenues freely and truly without any reservation whatever. In like manner we command a letter to be given to the Conde de Ribado of our Council, and our Corregidor and Justice in our said kingdom of Galicia by which we command him, in case the said Conde de Monte Rey should fail to vacate, deliver, and restore to the said Doña Isabel de Castro her said fortress, vassals, and revenues to pass judgment and proceed against the said Count and his property wheresoever he may find it, according to justice, and therefore we command each and every one of you that as often and whenever you shall be called upon by the said Conde de Ribado, or by any other person acting with his knowledge and authority, that you assemble yourselves with all your men-at-arms to give and render to him such help and favour as for the abovesaid service

he shall require of you or shall stand in need of, in order to enter and take from the said Conde de Monte Rey the said fortress of Castro Verde, and the vassals and revenues thereof, which he has thus taken and occupied in despite of the said Doña Isabel de Castro, that all may be wholly restored and delivered to her, and further by our said letter we will and command, and it is our will and pleasure that if by the refusal of the said Conde de Monte Rey to comply with our letters and commands and with the commands of the said Conde de Ribado our Corregidor in our said kingdom of Galicia, any costs expenses or losses should be incurred by us, they shall be made good, and the said Conde de Monte Rey and his property shall be bound and obliged to make payment thereof. And by this our letter we give full power to the said Conde de Ribado to enter, take possession and occupy all or any the towns, villages, fortresses, and possessions of the said Count wherever they may be, and by any such his possessions to satisfy and make payment to whatever forces of horse and foot shall have been summoned and assembled for this service, together with all the cost and losses incurred or suffered through his refusal to be brought to justice and to obey our commands. We command each and all of you to act thus herein and not otherwise upon penalty of the loss of our favour, deprivation of your offices and confiscation of all the property of those who shall contravene these orders to our Exchequer and Treasury. Moreover we command that any man who shall oppose or hinder you in this shall be summoned by you to appear before us wheresoever we may be upon the day by you appointed or within the thirteen days immediately following upon the above penalty, upon which we command any public notary who shall be called upon to do so to exhibit this our letter countersigned with his sign, that we may know that our commands are fulfilled. Given in our noble and loyal city of Seville on the tenth day of the month of December in the year of the birth of Our Lord Jesus Christ one thousand four hundred and seventy-seven.

I the King. I the Queen.

(*Endorsed.*) "That the Conde de Monte Rey shall restore Castro Verde and its land to Doña Isabel de Castro.

"Provision by the Catholic King and Queen given in the year 1477, to compel the Conde de Monte Rey to restore Castro Verde and its lands to Doña Isabel de Castro."

£70

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FERDINAND AND ISABELLA. LETTER to the Duke of Milan. Dated 20th December 1497. With autographs of the King and Queen.

"1497, 20th Dec^r.

Most illustrious Duke, our dear and well beloved cousin. We the King and Queen of Castile, Leon, Aragon, Sicilia, Granada, etc., send you many greetings as to him whom

we greatly love and prize, and wish that God may grant such long life health and honour as you yourself desire. We make known to you that Messer Juan Hieronimo, Viscount, your ambassador and bearer of this, all the time that he has been with us has borne himself well and with much prudence in all things pertaining to the charge of his legation, and so likewise has the secretary who came with him, and as he is now leaving by your command and with our licence, we have spoken certain things to him which he will tell you and we affectionately beseech you to give them full faith and credence. Most illustrious duke our dear and well beloved cousin may Our Lord have you ever in his special keeping. Given in Alcala de Henares on the 20th of December of the year 1497.

I the King. I the Queen.

Almaca Secretary.'

(*Addressed.*) "To the Most Illustrious Duke of Milan our very dear and well beloved cousin."

£50

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FISHER (JOHN, *Cardinal Bishop of Rochester*). Here after ensueth two Fruytfull Sermons, made & compyled by the ryght Reverende father in god John Fysher, Doctour of Dyvynte and Bysshop of Rochester. **Black Letter.** *Title within woodcut border representing* (*a*) *Christ preaching and* (*b*) *Christ giving St. Peter the Key.* 4to. ORIGINAL VELLUM.

Newly Enprynted at London by me W. Rastell, the XXVIII day of June the yere of our lorde 1532, *cum privilegio, these bokes be to sell at London in Southwarke by me Peter Treverys.* 1532

A superb copy of this important and extremely rare book. It is beautifully clean, and is still preserved in its original vellum binding. *Only one other copy of this edition is known.* The printer was William Rastell the judge. He was the nephew of Sir Thomas More, whose sister Elizabeth had married John Rastell, the printer and father of William. The latter gave up printing in September 1532, two months and two weeks after he had printed the present volume. Bound up with the above is the FIRST EDITION of Bishop Fisher's DE UNICA MAGDALENA, LIBRI TRÈS, *woodcut of the "Praelium Ascensianum." Colophon: Finis in aedibus Jodoci Badii Ascensii, ad Octavū Calendas Martias, MDXIX, cum gratia & privilegia ne Alius in Francia in biennium proximū imprimat, ut authentica liquet instrumento* (*Paris*) 1519. From the press of the learned Badius, the Poet-Printer. It was doubtless printed at Paris, where Badius settled in 1499 to re-establish the art of printing there.

£42

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FLÉCHIER. HISTOIRE DU CARDINAL XIMENES, par Messire Esprit Fléchier, Evêque de Nismes. 4to. *Red morocco.* FLÉCHIER'S *own copy with his arms impressed on the sides.* 1693

FIRST EDITION, printed on LARGE PAPER for Fléchier's own library, and splendidly bound for him by *Duseuil.*

Esprit Fléchier (1632-1710), Bishop of Nismes, was the greatest pulpit orator in France during the reign of Louis XIV.

£85

SEE ILLUSTRATION

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GENEVA LITURGY.—HORAE AD USUM GEBENNENSIS DYOCESIS. *A magnificent manuscript written on vellum and enriched with 79 important miniature paintings.* 4to. *Black morocco.* (*Circa* 1440.)

The De Maillard heirloom.

This splendidly illuminated and remarkably important Horae was prepared for the special "use" of the diocese of Geneva—a "use" so excessively rare that we have never before met with another in manuscript.

The extent and richness of the decoration is quite extraordinary, there being no less than SEVENTY-NINE VERY BRILLIANT MINIATURE PAINTINGS. These miniatures suggest the School of Tours, but their design is much bolder and more original, as their colouring is far richer than the miniature paintings of any one of the recorded "Masters" of the famous School of Tours.

An extremely interesting feature of this de Maillard heirloom is that practically every miniature—both large and small—depicts the costumes worn on the continent of Europe by the different ranks of society (both male and female) whilst Henry VI (the last of the House of Lancaster) was on the Throne of England. We may, with confidence, fix its period as not earlier than the year 1420 or later than 1460.

On the verso of the first leaf is an elaborate coat of arms, with the motto "Esse quam dici"—"To be rather than to be called."

They are the arms of a late owner of the book, Prosper de Maillard, Comte de Tornon (*i.e.*, Tournon). Beneath the arms are the lines "Pourtant de faveurs singuliers | De mon Prince et mon bienfacteur | Que puisje offrir a sa grandeur | Sinon des voeux, et des PRIERES. | 1610." Hence this gift of a Prayer Book which the donor evidently cherished very much.

And he may well have done so, for it is a remarkably gorgeous volume. It begins with a full Calendar, and contains all the Offices usually given right through to the end, to the Office of the Dead. There is no omission or mutilation of the slightest description. The first proprietor of the manuscript and his descendants possessed it quite a century and

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REDUCED ILLUSTRATION

69

a half before the Count of Tournon put his arms therein in 1610. This first proprietor *also* put his arms in it, which are entirely different from those of 1610, and unfortunately, with the exception of the last escutcheon, need some other clue to fix their exact identity. In the last, however (see "Hours of the Cross," fol. 106), the impalement of the rampant lion-leopard is almost identical with the arms of Eudes de Tournon, a Crusader of the twelfth century. This would seem to suggest that the first proprietor of the Manuscript was a direct ancestor of the Comte de Tournon of the early seventeenth century.

It seems possible that this Count Prosper of the year 1610 was the father of the Marquis de Tournon whose son was the distinguished Cardinal Maillard de Tournon (born at Turin 1668).

Of this branch was François de Tournon, one of the most famous statesmen of the time of Francis I, a Cardinal-Bishop and founder of the splendid College of Tournon.

Turning to the manuscript itself and its contents we find that immediately after the Calendar it begins with the Lesson sequences from the Gospels, and first with that from St. John—"In principio erat verbum." This is preceded by a miniature of St. John in Patmos, who, with the symbolic eagle by his right hand, holding his ink bottle, is writing his Apocalypse. He is confronted by a bird-beast, supposed to represent the seven-headed dragon, each head appearing to be offering some remark to the Evangelist. The illuminated border is in the later Burgundian style, having portions or panels of flowers and fruit on gold grounds, interspersed with the ordinary profile foliages which form the characteristic decorations of French fifteenth-century illuminations.

This variety of the Burgundian style was produced by the influence of the Netherlanders who worked for the Duke of Burgundy. By the way, it should be noticed that the Calendar is page by page framed in the same style, a small painting of the Month-subject being put in the middle of each outer border, the rest of the border frame being on a gold ground. These side pictures are not only of pleasing character and bright colouring, but are also interesting and instructive as contemporary delineations of costumes and occupations. In one border we have the Zodiacal sign pictorially given, in the opposite one the characteristic occupation which generally represents the month (or the preceding month). In the narrow border at the top is usually found a brightly plumaged bird. In the broader border at the foot there is a vast variety of drolleries and grotesque beasts. The side picture to April of a lover and his lady is a charming illustration of the costumes worn in the days when Charles VII was King of France; nor could a better example be easily found. The picture for May is not so good. If the reaper in June is cutting hay, as surely he should be, he has come across a startling growth. The reaper's dress, however, is worth a study. The lady (virgo) in August is an admirable figure. The grape-gatherers in September are also worth noting.

On the *verso* of page 28 are the words (in Latin) "Here begins the Office of the Blessed Virgin Mary for the use of the Church of Geneva, and first at Matins."

This inscription is most important, as it tells us for what "use" this remarkable Manuscript was intended.

£800

See Illustration

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GEORGE I's ACCESSION

GEORGE I. THE ORIGINAL PROCLAMATION BY THE PRIVY COUNCIL, dated *1st August*, 1714. It is in the form of a letter to the Earl of Northampton, directing him to PROCLAIM GEORGE I KING AT THE TOWER.

This precious State Paper is signed by the members of George I's first Privy Council, viz.:

1. The Duke of Buckingham.
2. The Duke of Ormonde.
3. The Duke of Northumberland.
4. The Duke of Shrewsbury.
5. The Earl of Dartmouth.

£30

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GLADSTONE AS A CHURCHMAN

GLADSTONE (WILLIAM EWART). THE EXTREMELY IMPORTANT SERIES OF 25 UNPUBLISHED HOLOGRAPH LETTERS, covering 78 pages 8vo, all with but one exception addressed to the Right Honble. A. J. Beresford-Hope, M.P. (the famous Churchman).

The first letter is dated from Hagley, Stourbridge, 16th February, 1847, and the last from 10, Downing Street, 15th May, 1882. The solitary letter not addressed to Mr. Hope was sent to the Rev. J. L. Ross, dated 28th December, 1852. It refers to the Ministerial crisis, and gives reasons for his difference with the Government.

Writing on 15th November 1847, Mr. Gladstone speaks of the sensational appointment of Dr. Hampden to the see of Hereford, "a calamity the most formidable in kind which it is in the power of man to inflict on the Church." On 31st November 1856, he mentions occupying his time with a work upon HOMER, and cannot "undertake a serious matter lying neither in the direction of my ordinary duties nor in the Homeric line." In the last letter, dated 15th May 1882, Gladstone refers in high terms to the then recently murdered Lord Frederick Cavendish.

Many of the letters deal with the famous Gorham and Hampden cases, Dr. Pusey, the Bishop of London, Gladstone's Church Rate Bill, and many other matters of current interest and importance to the Church of England.

Accompanying the letters is one written to Gladstone by Beresford-Hope, 3rd May 1866, of 4 pages, entirely in reference to his Church Rate Bill.

LETTER 1. 4 pages 8vo; dated Hagley, Stourbridge, 16th February, 1847. Written during the first year of his election to Oxford.

"In truth it is rarely or never that opportunities of doing anything towards the settlement or advancement of clergymen present themselves to me. At Trinity College we shall have no accommodation for families, even when the buildings are completed, except those of the Warden and Vice-Warden.

Refers to the Leicester Square case report, "in which Moxhay appears to have got the best of it."

"The position of our scheme is nearly as it was with respect to funds: indeed the death of the Duke of Northumberland may have the effect of throwing us back; for he had promised us £1,000 in the Spring, which it pleased God he should not live to see.

"The Irish case is awful. Cannot you get some stir made on the subject of some public and solemn religious observance to mark the most signal calamity recorded in our history for many generations? We had a fast for the Chelsea in 1832, but we sometimes hope the country has more sense of God now than then, and surely this affliction throws Chelsea into the shade.

"There is a point in your letter I do not understand. You say that Government can only sell for a larger Church on the same site as Margaret Chapel, but I can hardly construe this to mean that they cannot sell for a refitting and maintenance of the same Church.

"Pray read if you can get hold of it 'From Oxford to Rome,' a book many ways remarkable, and likely I trust to be of use in warning many away from the very serious peril."

Refers to Lady Mildred's welfare, etc.

Lady Mildred Hope was a sister of Lord Salisbury, the premier.

LETTER 2. 3 pages 8vo; dated Hagley, Stourbridge, 12th March, 1847.

It will not be in his power to contribute more than £100 to the new church. Refers again to the Leicester Square case.

LETTER 3. 4 pages, 8vo; dated 13, Carlton House Terrace, 10th November 1847.

Refers to the new chapel in Margaret Street (now the famous All Saints Church).

"I am glad to say that thank God we are much mended in regard to health; my daughter is nearly well and my arms getting fit for service again, we expect my wife's confinement daily."

LETTER 4. 3 pages, 8vo; 13, Carlton House Terrace, 15th November, 1847.

"I understand that the Jewish question will stand over for a Bill. . . . You will be astounded by the news of to-day—*the appointment of Dr. Hampden; a calamity the most formidable in kind which it is in the power of man to inflict upon the Church.* I am

afraid it will go near to kill our remaining Archbishop. (Dr. Howley died next year, aged 83.)

"My wife still holds on awaiting her confinement which is overdue."

Requests his friend to excuse this "churlish reply," "partly because of my penury, partly on account of haste."

The appointment of Dr. Hampden to the See of Hereford raised a ferment throughout the whole Church of England.

LETTER 5. 4 pages, 8vo.; 13, Carlton House Terrace, 21st December 1847.

About the appointment of Mr. Richards in Mr. Oakley's place.

"Our infant (daughter) was baptized this morning, and to-morrow we hope to go down to Hawarden for Christmas and January."

Refers to the sisters, who entered the Church of Rome. "I can readily believe that they were of diseased minds when they entered the House."

"We are engaged in a Church plan," etc.

LETTER 6. 3 pages, 8vo; 6, Carlton Gardens, 10th March, 1850.

"It seems to me best that I should not urge the Bishop of London to publish," and gives his reasons.

LETTER 7. 4 pages, 8vo; 6, Carlton Gardens, 17th March 1850.

"I am not a member of any body now moving about the Gorham business but I am in some considerable degree responsible for the Address to which Prosser was yesterday asking signatures."

Speaks of backing the Bishop and strengthening his hands, etc.

The Reverend G. C. Gorham's case aroused, if anything, more controversy in the Church of England than that of Bishop Hampden.

The exact point at issue between Gorham and the Bishop of Exeter was the teaching of the Church of England on baptismal regeneration. Gorham's views were highly Calvinistic, and did not precisely agree with the teaching of either the high or the low church party. He held that the divine grace was not of necessity given in baptism nor in conversion, but that it might be conferred before baptism, in baptism, or at a later period in life. The bishop found Gorham a more learned and able theologian than he had expected to encounter, but nevertheless again refused to institute him.

Gorham then instituted a monition out of the registry of the Court of Arches calling upon the bishop to show cause why he should not institute him. The judgement of Sir Herbert Jenner Fust in that court on the 2nd August 1849 was in favour of the Bishop, whereupon Gorham appealed to the Judicial Committee of the Privy Council by whom, on the 8th March 1850, Fust's judgement was reversed.

LETTER 8. 2 pages, 8vo; 6, Carlton Gardens, 6th October 1850. Encloses £100 subscription to the new Church in Margaret Street (All Saints).

"We are going abroad for the winter seeking to re-establish in a warmer climate, if it please God, the health of a little daughter which has been torn to pieces by the whooping cough. God grant the course of Church matters in the interval may be favourable, but the prospects are very dark and not growing lighter so far as I can see."

Letter 9. 4 pages 8vo; Hawarden, Chester, 30 July, 1852.

About Hope's temporary exclusion from Parliament.

"We the poor 'Peelites' are sadly riddled, and double-decimated by the Elections, and yet with our attentuated numbers we seem likely still to be at the outset the hinge on which the movements of party are likely to turn. . . . The general prospects of the Church have not thus far been loosened but rather the reverse by the events of 1852," etc.

This has reference to Lord John Russell's Ecclesiastical Titles Bill.

Letter 10. 6 pages, 8vo; 6, Carlton Gardens, 28th December 1852. To the Rev. J. L. Ross. He is sorry that his views differ materially from his own in the present ministerial crisis.

"Anxious that Lord Derby's government should do well, I could not undertake to support or to refrain from opposing it in measures which I thought deeply detrimental to the public interests.

"It was not upon the question of Free Trade that I came to issue with them. That question I regarded as past by; and I did what I could to help it passing easily.

"My difference with the Gov^{t}. was upon the merits of its Budget. Upon those merits I formed a deliberate and independent opinion." He (Gladstone) could not overlook them because the affairs of the Church were peculiarly safe in Lord Derby's hands. That would have been a sacrifice of principle to what is called expediency. His long experience of the wisdom, etc., of Lord Aberdeen convince him that the Church can be no loser, etc.

Letter 11. 3 pages, 8vo; Downing St., 10th August, 1853. To Hope.

Is he (Hope) still desirous of entering Parliament? And could he support (generally) Lord Aberdeen's Government? There is a probable vacancy for Dungarvan," etc.

Gladstone became Chancellor of the Exchequer in Lord Aberdeen's Government.

Letter 12. 1 page, 8vo; Downing St. 28th February 1855. Relative to a Bill which has been delayed.

Letter 13. 4 pages, 8vo; Hawarden, 31st October 1856. Declining a proposal *re* a book, because he is busy with his well-known work upon Homer.

The protest in the case of (Archdeacon) Denison is "logically at least premature, because the legality of the sentence is not yet established even for the Church Courts. But perhaps it was thought needful to save sensitive minds from the Roman delusion which has entrapped many. What I think would not be premature is, a complete, searching, and indignant exposure of the doings of the Archbishop since the evil day when he assumed that title," etc.

Letter 14. 3 pages, 8vo; 11, Carlton House Terrace, 2nd February 1857.

He would attach great weight to his judgement of Mr. Webb's qualifications but he thinks it best to take no part in the election of a successor to Mr. Bowdler. Desires to know if Maidstone No. 2 is still open, and suggests a Mr. E. Hamilton (brother to the Bishop of Salisbury).

Letter 15. 3 pages, 8vo; 11, Carlton House Terrace. 15th May 1858.
He is friendly in principle to his (Hope's) amendment.
"It is with me, however, a most grave question whether instead of this simple liberation of the conscience . . . we should not, especially after the terrible lesson we received last year, endeavour to make some terms that would practically better the condition of the Church," etc.

Letter 16. 3 pages, 8vo; 11, Carlton House Terrace, 20th March, 1863. Regarding Mr. Stevens and his lack of power to give Hope a nomination to the Credit Office, etc.

Letter 17. 4 pages, 8vo; Hagley, 28th October 1863. Accepts his protest but not as a protest, but as an addition to his own statement. He could himself "name branches of art in which we excelled during that awful war, and which have since declined or died." Refers to the decline in industrial art between the close of the last century and the beginning of this one. "I conjecture it to be the War. I think moreover it is a common phenomenon that in periods of decadence instances really due to the time of excellence survive, and that oftentimes good relics of an olden time synchronise with first efforts at revival after having bridged over the dreary interval between." Refers to festivities at Hagley.

Letter 18. 2 pages, 8vo; 11, Carlton House Terrace, 23rd November 1865.
"Your triumph is speedy and complete: the only question is do I owe you 5*s.* or 20*s.*? Both are mentioned. I hope you understand the service to be the bargain," etc.

Letter 19. 3 pages, 8vo; 11, Carlton House Terrace, 28th April 1866.
Referring to his paper of suggestions on Church Rates in the form of a Bill, etc.

Hope (A. Beresford). *A. l. s.*, 4 pages, 8vo; Arklow House, Connaught Place, 3rd May 1866. To Gladstone. Entirely relative to Gladstone's Church Rates Bill.

Gladstone.—Letter 20. 4 pages, 8vo; Hawarden Castle, 6th April 1874. To Hope.
"The plan seemed to me as unwisely framed as the medium of promulgation to the Clergy!!"
"It is easy enough by rash and crude proposals to seal the doom of the Church as an Establishment," etc.

Letter 21. 3 pages, 8vo; Hawarden Castle, 23rd June 1874. Relative to the death of Sir Stephen Glynne (Gladstone's brother-in-law).
"Your hearty sympathy is very consoling to my wife and to us all in this trying hour."
"The loss we have sustained has . . . created a void which never can be filled. We have, however, with the general and precious consolation derived from the knowledge of his habitual preparedness, also a special ground of thankfulness in his having been spared the stages of slow decay which in breaking up his habits might have constituted for him a severe trial. . . . To-morrow we consign his remains to their home."

Letter 22. 4 pages, 8vo; Hawarden Castle, 27th November 1874.
Relative to an Address.

Letter 23. 4 pages, 8vo; Chatsworth, 24th November 1874. Objects to all fresh association with public bodies.

Letter 24. 2 pages, 8vo; Downing Street, 27th March 1861.

"The day of the last visible offices of respect and love to the dead has I find now passed, and I cannot refrain from writing to you a few words of most sincere sympathy under your heavy bereavement."

Relative to the death of Lady Mildred Beresford-Hope.

Letter 25. 2 pages, 8vo; Downing Street, 15th May 1882.

About the murder of Lord Frederick Cavendish, etc.

Lord Frederick Cavendish was murdered at Phoenix Park, Dublin, on 6th May, he is greatly eulogised by Gladstone in the above letter.

Hope's devotion to the Church of England was (like Gladstone's) the leading feature of his life. Possessed of great wealth, he purchased in 1844 the ancient buildings of St. Augustine's Abbey, Canterbury, as a college for missionary clergy. In 1843 he published a volume of poems, and in the following year he translated the Hymns of the Church for popular use. Accepting the idea of the Catholic Church, he set himself to work on how the outward aspect of English public worship might be made most reasonably and intelligently to correspond to the ideals and to the best traditions of the ancient and historic Church. He built at his own expense All Saints' Church, Margaret Street, London. He also rebuilt and endowed the parish church of Sheen, Staffordshire, in 1852, and kept up the daily service at his own cost.

All these letters are *unpublished*, only brief extracts are (for obvious reasons) given.

The Collection is illustrated with five portraits of Gladstone.

Bound in blue morocco.

£150

72

GLADSTONE ON DIVORCE

GLADSTONE (WILLIAM EWART), THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of his address on this subject. Dated, "*Hawarden Castle, Oct.* 28, 1889." Six closely and legibly written pages, 4to.

Quite complete.

This is the extremely important original manuscript upon Divorce and the Marriage Laws and their importance to America.

Gladstone's bill upon Divorce and the Marriage Laws was introduced into Parliament in 1857, and the controversy upon the subject at that time was both fierce and long. Upon one occasion (14th August) Gladstone made no less than twenty-nine speeches thereupon.

But it was later that, as Lord Morley observes: "he was shocked, as well he might be, at the grotesque excess to which the doctrine of 'mental cruelty' has been carried in some states of the American Union."

It was, presumably, this "mental cruelty" that Gladstone had in mind when he penned the present Manuscript, for he commences as follows:

"I undertake though not without misgiving, to offer answers to your four questions. For I incline to think that *the future of America is of greater importance to Christendom at large than that of any other country;* that that future, in its highest features, virtually depends upon the incidents of marriage; and that no country has ever been so directly challenged, as America now is, to choose its course definitely with reference to one, if not more than one, of the very greatest of those incidents."

Continuing he writes:

". . . I have spent nearly sixty years at the centre of British life. Both before and from the beginning of that period absolute divorces were in England abusively obtainable, at very heavy cost, by private Acts of Parliament; but they were so rare (perhaps about two in a year) that they did not affect the public tone, and, for the English people, marriage was virtually a contract indissoluble by law. In the year 1857, the English Divorce Act was passed, for England only. Unquestionably since that time the standard of conjugal morality has perceptibly declined among the higher classes of this country, and scandals in respect to it have become more frequent. . . ."

Bound in red morocco.

£50

73

GLADSTONE AND RUSSIA

GLADSTONE (WILLIAM EWART). THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of his POLITICAL ADDRESS (written in May 1878) UPON THE RUSSO-TURKISH WAR; consisting of 10 pages, 8vo.

QUITE COMPLETE.

This famous speech was delivered soon after the Russo-Turkish war, when the Russians were checked in their advance on Constantinople by the passage of the Dardanelles by the British fleet, and shortly before the Conference at Berlin when Lord Beaconsfield returned with "Peace with Honour." A congress of the Powers is advocated in this speech of Gladstone's, and he inveighs strongly against the frivolous objections to it made by the Government. It was unquestionably due to Gladstone's speeches that the Conference at Berlin was eventually held.

Accompanying this most interesting manuscript is a letter referring to it. There is also another letter (on the subject of extending the franchise, which he favours)—to the same correspondent—Mr. J. W. Julian of Liverpool.

Bound in blue morocco.

£50

pr. 3ten Jan. 1770.

Durchlauchtigster Fürst

Gnädigster Herr Herr!

Die hohe protection, und besondere gnade, mit welcher Ewer Durchlaucht mich jederzeit überhäufft haben, ermuntern mich zu Ihro Dero selben meine Zuflucht zu nehmen, und meine Ehrerbiethigste unterthänigste Anliegen zu Füssen
Ich bin: mich auf das allerhöchste Wohlth. J: M: des Königs von Preussen: für die künfftige Jahre mit dem Obrist-Lieutenant Affligio in die Societät der Teatral Impresa getreten, in dem Zutrauen, das sie ihre mir versicherte, die beantragte Comedie Einlassig Römer, zu diesem Endzweck habe ich 30 K als meiner portion ver-
geschossen, und mir reversirt gegen den Baron Fries, und Bender, die festen Jährlich 3000, die andern 2000 K samt interess zu abtragung ihrer forderung durch
ganze Volle Jahre zu bezahlen; Da nun durch die letztern decretes J: M: des Königs diese plan Völlig Zerrüttet wurde, so kan ich mich allein meiner Verbindung zufolg, einer Zahlung leisten, sondern müste auch das durch diese Chicane der justiz ausgesetzt sein,

74

GLUCK (CHRISTOPH). HOLOGRAPH LETTER, SIGNED, 3 pages, large folio; *Vienna*, 31 *December*, 1769.

Addressed by Gluck "An Ihrö Durchlaucht dem Fürsten von Kaunitz (P.T.) Untertänigstes Bitten von mir innenbenanten."

"Gluck hatte den grössten Teil seines Vermögens zu einer Societät mit dem Obristleutnant Afflisio für dessen 'Teatral Impresa' verwandt und war auf dem Punkte, durch ungünstige Umstände alles zu verlieren. Die ausführliche Darlegung dieser Verhältnisse sowie Bitte um Abhülfe bilden den Inhalt dieses Schreibens.—Gluck's Briefe gehören bekanntlich zu den allergrössten Seltenheiten. Ein Brief von dem Umfange und der prächtigen äusseren Erhaltung des vorliegenden dürfte aber überhaupt im HANDEL noch nicht vorgekommen sein."—*Meyer-Cohn Catalogue.*

THIS IS CONSIDERED TO BE THE FINEST LETTER OF GLUCK'S IN EXISTENCE, and was certainly the *clou* of the Meyer-Cohn Cabinet.

£350

SEE ILLUSTRATION

75

GOLDSMITH. THE VICAR OF WAKEFIELD: A Tale Supposed to be written by Himself. *Sperate miseri, cavete fœlices.* 2 vols. Small 8vo. *Red morocco extra, gilt leaves.*

Salisbury: Printed by B. Collins, for F. Newbery, in Pater-Noster-Row, London. 1766

THE FIRST EDITION.

Inserted is an autograph letter, signed, of the publisher, Benjamin Collins, covering 1 page, 4to, dated, *Salisbury*, 14th December 1769, and addressed to Mr. Nourse. Asking for copies of the second editions of Mr. Harris's two books to be sent to him.

£125

76

GOLDSMITH (O.). THE VICAR OF WAKEFIELD. A Tale Supposed to be written by Himself, *Sperate miseri, cavete foelices.* 2 vols. in 1. Small 8vo. *Red morocco, extra, gilt leaves.*

Philadelphia. Printed for William Mentz, and sold by most of the Booksellers in America. 1772

THE FIRST EDITION PRINTED IN AMERICA.

The British Museum does not possess it, and the only other copy known to us is in the possession of a Philadelphian collector.

£30

77

GOUNOD (CHARLES). THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of the Music and Words of his very celebrated "NAZARETH." *Covering 22 pages folio, red morocco extra.*

QUITE PERFECT.

The title (in Gounod's handwriting) reads: "Jésus de Nazareth, Chant Evangélique pour Baryton Solo et Chœurs."

A MOST PRECIOUS MUSICAL MANUSCRIPT.

£120

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78

GRUTERUS (JANUS). ANIMADVERSIONES in L. Annaei Seneca Opera. 2 vols. 12mo. *Morocco, richly tooled. Bound by* CLOVIS EVE *for* MARGUERITE DE VALOIS, *Queen of Henri IV, "La Reine Margot."* 1595

Two charming little volumes in quite faultless preservation.

Citron morocco, most richly gilt with the exquisite decoration which marks the ownership of QUEEN MARGUERITE (de Valois), the most remarkable woman of her line, who, by marrying Henry of Navarre, became the link between the Valois and the Bourbon dynasties.

These volumes must rank with the most perfect and most beautiful examples of the "Valois" binding now preserved. They are quite as fine as the Queen's copy of "Guarini" (one volume only) which sold in the Beckford Sale, nearly thirty years ago, for £175.

£210

SEE ILLUSTRATIONS

79

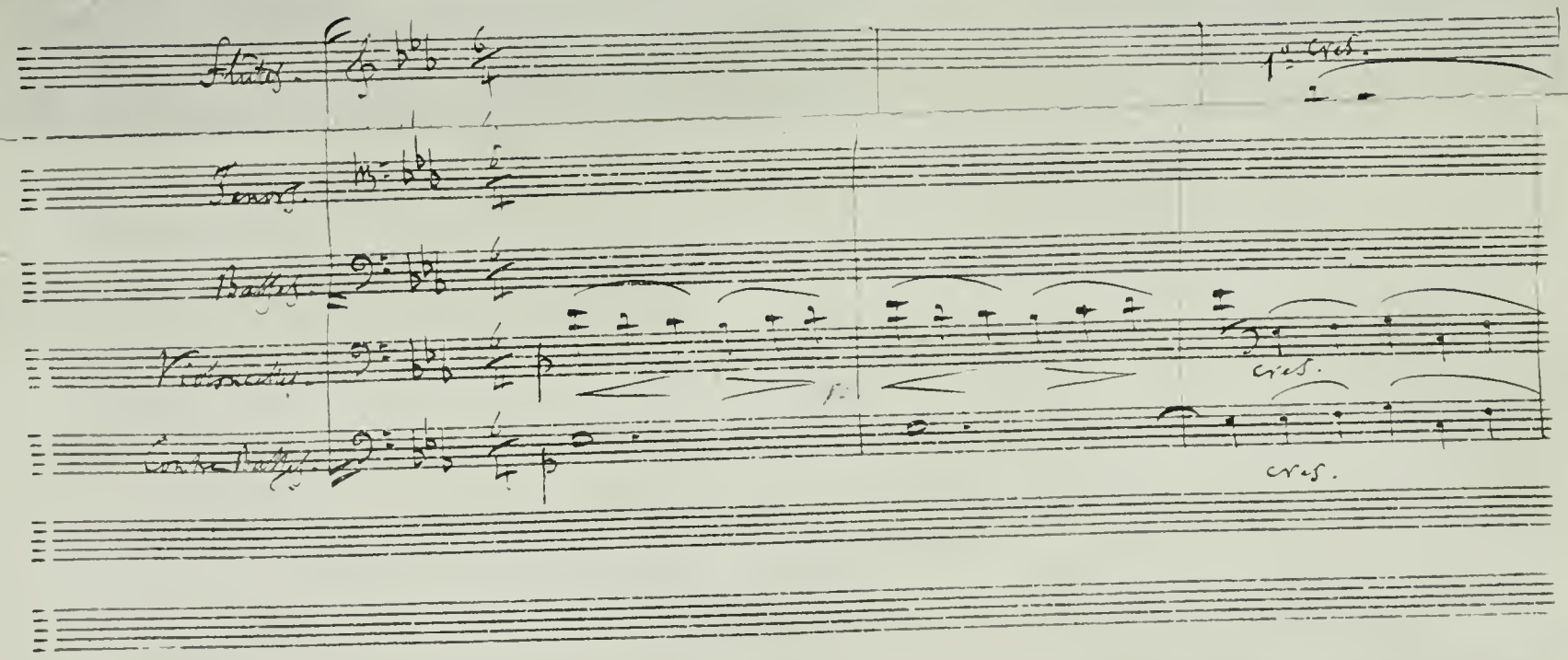
THE FAMOUS "NISI DOMINUS" AND "GLORIA"

HANDEL (GEORG FRIEDRICH). THE ORIGINAL HOLOGRAPH MANUSCRIPT of his famous "CONCERTINO NISI DOMINUS" (Psalm cxxvi) a 5 con. V.V. [*i.e.* for five concerted violins] del Signor G. F. Hendel."

This splendid and extremely precious manuscript covers twelve folio pages. It was composed in Rome in 1707. It is quite complete and in beautiful preservation.

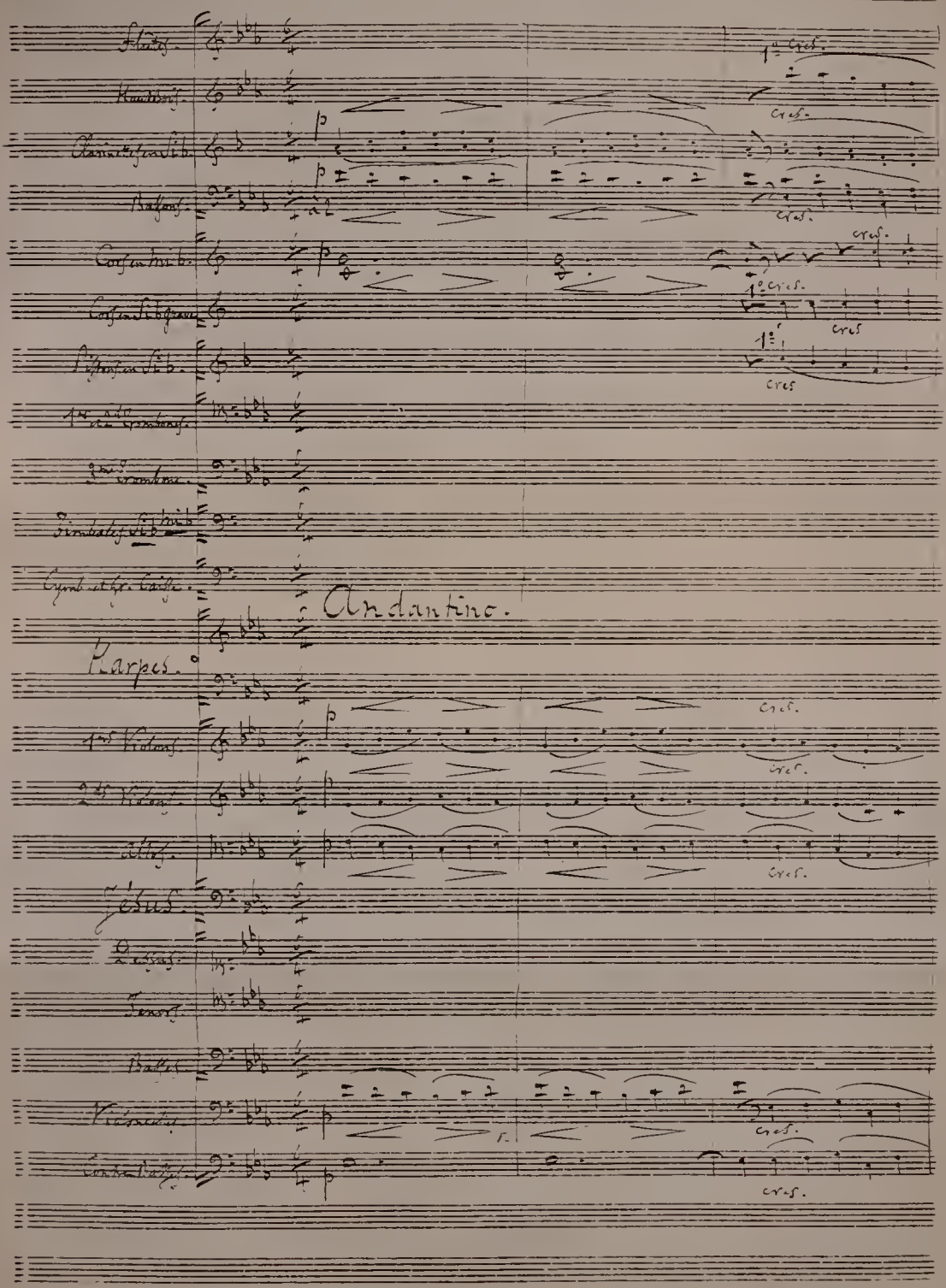
Jésus de Nazareth

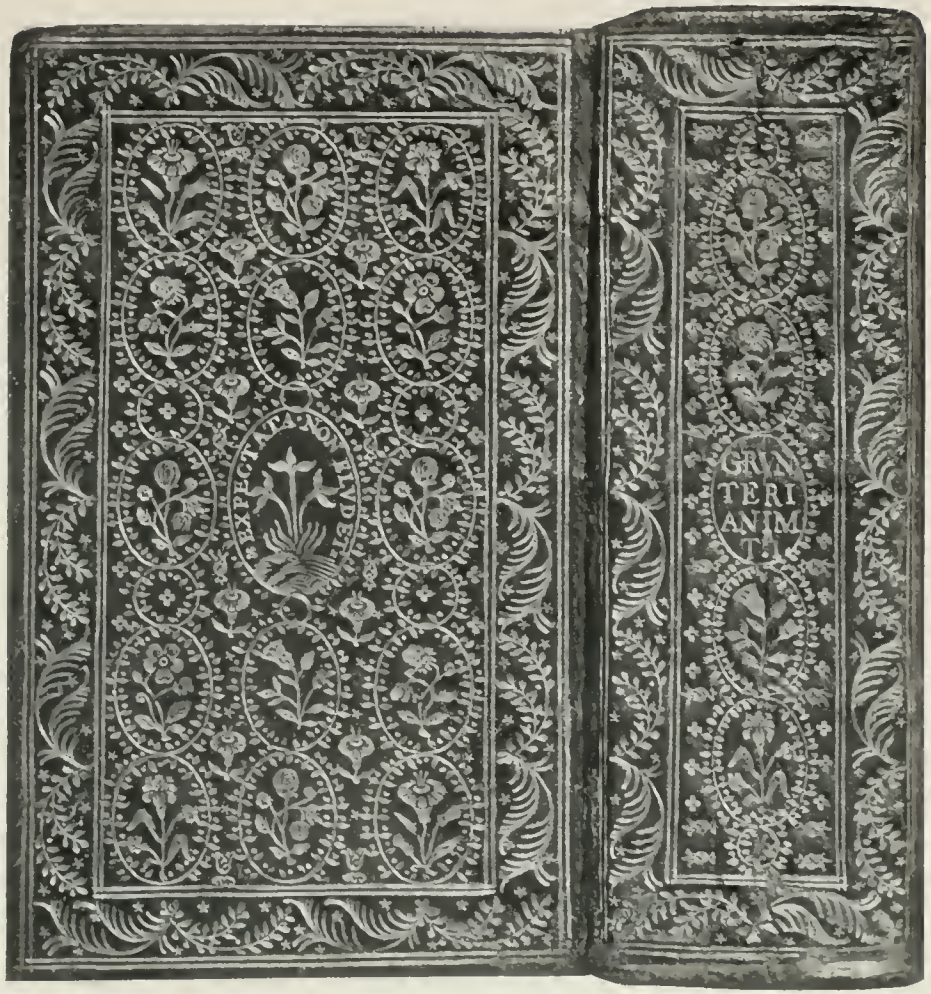
Chant Evangélique pour Baryton Solo et Chœurs.



Jésus de Nazareth

Chant Evangélique pour Baryton Solo et Chœurs.



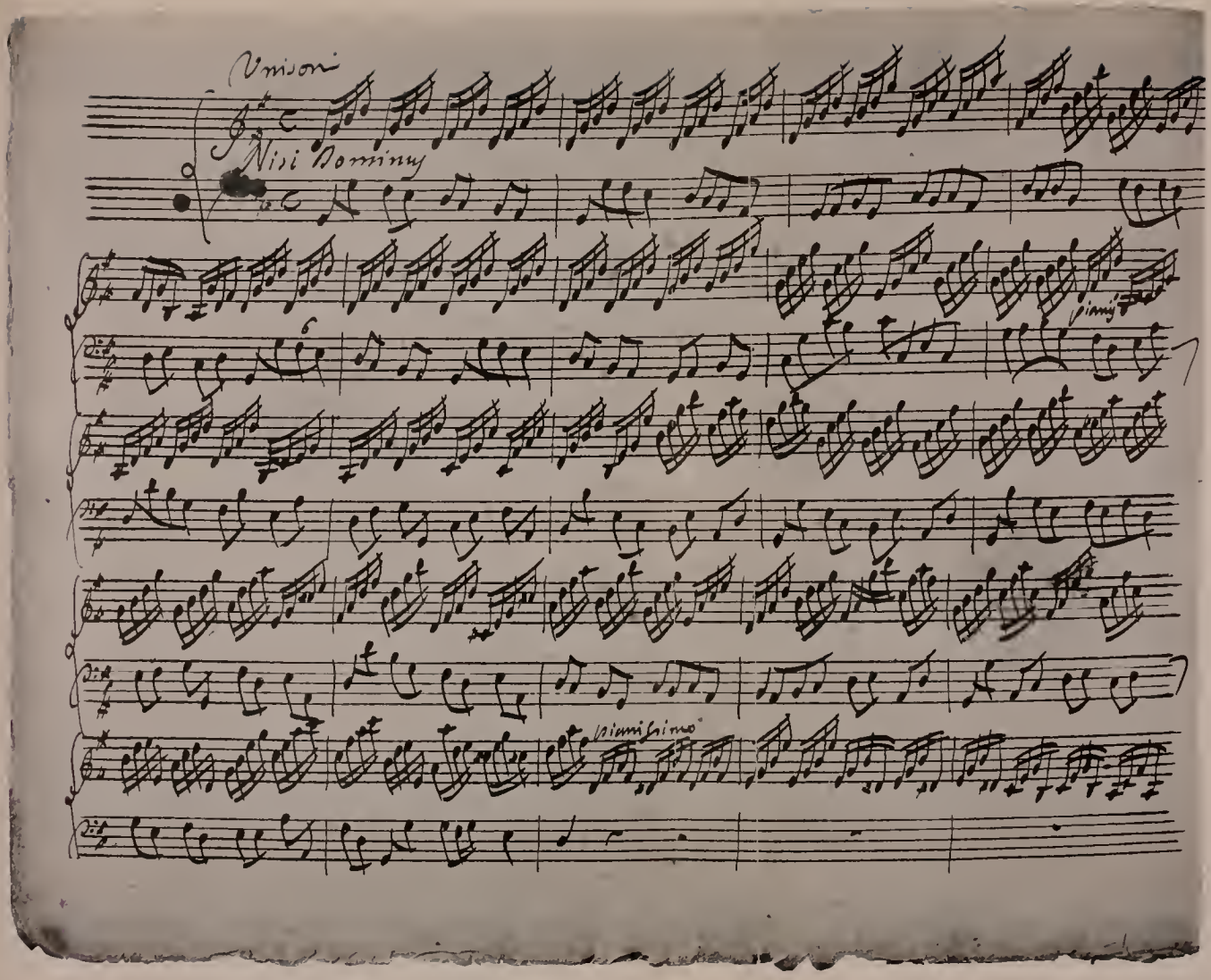


REVERSE.

78

OBVERSE.

78


Unisoni
Nisi Dominus
pianiss
pianissimo

The existence of this recently discovered manuscript was unknown to Mr. T. W. Bourne (the greatest living authority on Handel) when he published his edition of "Nisi Dominus" ten years ago.

The discovery of THIS, THE ORIGINAL SCORE, sets at rest the vexed question whether or no the magnificent "Gloria" formed an integral part of Handel's *original* composition, because the "Gloria" certainly *is included* in our manuscript.

THIS IS BY FAR THE MOST IMPORTANT HANDEL MANUSCRIPT WHICH HAS OCCURRED FOR SALE WITHIN LIVING MEMORY.

Accompanying the manuscript are very interesting letters from Mr. T. W. Bourne and Mr. R. A. Streatfield (of the British Museum).

Whilst in Italy, Handel invariably spelled his name "Hendel." See Chrysander's "Life of Handel," volume 1, page 164.

£600

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80

HENRY VIII'S "FIELD OF THE CLOTH OF GOLD" ANTIPHONARY.

A superb Manuscript with lovely miniatures attributed to Fra Benedetto. This is believed to be absolutely *the finest Renaissance binding in the world.* It was bound by Roffet and almost certainly presented to Henry VIII by Francis I when they met at the "Field of the Cloth of Gold."

A printed description, by Professor Bradley, of this wonderful volume with a full-sized coloured reproduction of the beautiful binding, can be sent upon application.

£3,000

81

HERO ET LEANDRE. Poème Nouveau en Trois Chants, Traduit du Grec, sur un manuscrit trouvé à Castro, duquel on a joint des notes historiques. Royal 4to. *Frontispiece and 8 plates by De Bucourt. Red morocco,* UNCUT. *Paris, an IX* (1801)

The plates are beautifully engraved in colours.

"Les belles estampes du célèbre graveur en couleur De Bucourt."—COHEN, 475.

A SPLENDID COPY, PERHAPS UNIQUE IN UNCUT STATE.

£50

82

HEVY NEWS of an horryble Erthquake which was in the Citie of Scarbaria, Morocco. In this present yere of xlii. The xiii. day of June. And also how that a Citie in Turky is sonke. *Title within a woodcut border.* 12mo. *Blue morocco.*

Imprynted at London in saynt Sepulchres Parysshe in the Old Bayly by Rychard Lant, 1542

UNIQUE.—This little volume, giving an account of an earthquake at Scarperia, a town lying a few miles to the north of Florence, *is the earliest account of an earthquake printed in England.* The earthquake was a serious one, destroying the greater part of the town, and doing damage also in Turkey. It was noticed by two contemporary writers: Paulus Jovius in his "Historiae sui temporis," issued first at Florence in 1550-52, and by Giovanni Tarcagnota in his "Delle Historie del Mondo," 1562, who speak of the shock being felt at Constantinople.

The present volume apparently unnoticed by writers on the subject, seems to be the only authority for the destruction of a whole town somewhere near Salonika.

Two editions of this book were printed. One has the colophon "Imprinted in Aldersgate strete by Nicolas Bourman," and the only copy known is in the British Museum. The present edition, printed by Lant in St. Sepulchre's parish in the Old Bailey, was noted as early as 1749 by Ames in his "Typographical Antiquities," and has been quoted by succeeding bibliographers; but no copy has ever been referred to *and the present seems to be the only one now existing.*

It is curious to notice that in December of the same year another very violent earthquake occurred which specially affected Sicily. It is chronicled by Tomaso Fazello in his "De rebus Siculis," first published at Palermo in 1558, and frequently reprinted. Among the principal towns to suffer were Syracuse, Leontini, Catagironia, and especially Catania, which was entirely ruined, an occurrence which was recently repeated.

This book is the earliest printed by Lant, the "Book of Cookery" being dated 1545.

EXAMPLES OF LANT'S PRESS ARE OF EXCESSIVE RARITY.

£70

SEE ILLUSTRATION

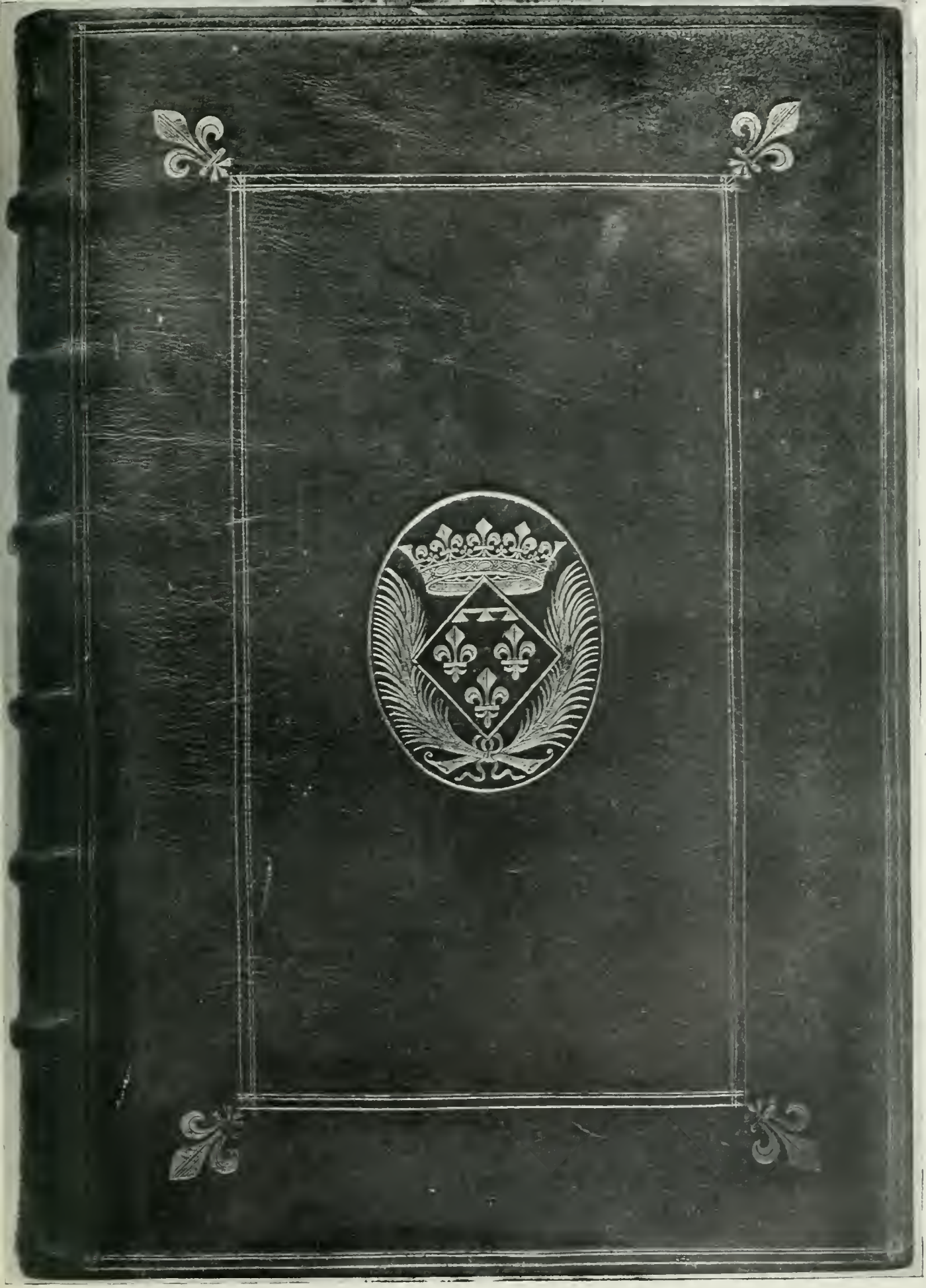
83

HIGDEN (RANULPH). POLYCRONYCON. (Translated by W. Caxton.) **Black letter.** *Large woodcut of* ST. GEORGE AND THE DRAGON *on title and last leaf, with autograph and MS. notes of*

¶ Heuy Newes

¶ Of an horryble erthy-quake/ which was in the Citie of Scarbaria in this preſent yere of.xlii. The.xiii. day of June.

¶ And alſo how that a Citie in Turky is ſonke.



Thomas Brooke. Folio. *Russia extra, leather joints, gilt leaves, by* Roger Payne.

Imprented in Southwerke by my Peter Treveris at ye expences of John Reynes, 1527

A Superb copy (bound by Roger Payne) of a book which will always have a vast interest for the English collector, and the only edition obtainable in fine and perfect state.

This copy (from the famous Stourhead collection) formerly belonged to Thomas Brooke. On the margin of the first leaf of "Table" he has written:

"By natures wante my heires turne graye
presaging death most welcome gueste
To be dissolved I humbly praye
that Soule may joye, and bones take reste."
Tho: Brooke.

This Thomas Brooke was most probably the elder of that name, and author of an exceedingly rare little book of "Meditations," printed by John Day in 1548.

This is probably the finest copy that has occurred for sale within living memory.

£125

84

HISTOIRE DES GUERRES CIVILES DE FRANCE, contenant tout ce qui s'est passé de plus mémorable soubs le règne de François II, Charles IX, Henry III, Henry IV, quatre rois surnommé Le Grand, Jusques à la Paix de Vervins, inclusivement. 2 vols. Folio. *Paris,* 1657. *Frontispiece and portrait by Huret.* Large Paper. **STRADA.** HISTOIRE DE LA GUERRE DE FLANDRE. Mise en François par P. Du-Ryer. *Paris,* 1650-1654. *Fleurons on titles by Daret, and numerous portraits.* Large Paper. 2 vols. Folio. *The four volumes bound in red morocco, gilt leaves by* Boyet. *From the library of* Marie Anne Louise d'Orléans, Duchesse de Montpensier, *with her arms impressed on the sides of each of the volumes, fleurs-de-lis at the angles and on the backs.* *Paris,* 1650-57

Superb copies printed on Large Paper.

There is scarcely any rarer or more esteemed *provenance* than that of the Duchesse de Montpensier, "La Grande Mademoiselle." Anne Marie Louise d'Orléans, daughter

of Gaston d'Orléans (brother of Louis XIII), was the greatest heiress in Europe, and one of the most brilliant and famous Frenchwomen of the age of Louis XIV.

So rare are examples from the library of "La Grande Mademoiselle," that at the Turner sale Baron La Roche-Lacarelle paid 14,000 francs for her copy of "L'Histoire de la Princesse de Paphlagonae."

At the death of the Duchesse de Montpensier the present volumes passed into the possession of the Régent d'Orléans; his chiffre is stamped on the title-pages. They afterwards formed part of the magnificent library of Prince Radziwill.

These four splendid volumes are without doubt the finest examples of this famous woman's library that have occurred for sale.

£350

See Illustration

85

HOGG (JAMES). "The Ettrick Shepherd." TWO ORIGINAL HOLOGRAPH MANUSCRIPTS, *his* "Wat Pringle o' the Yair," *covering* 14 *closely written* pages, folio, *and his* "Julia McKenzie," *covering* 7 pages, folio, 21 pages *in all, green morocco.*

Quite perfect. Two most desirable MSS. of James Hogg, the poet friend of Sir Walter Scott. Hogg begins "Julia McKenzie" as follows: "The following extraordinary story was told me by Lady Brewster, a Highland lady herself, having been, as I think, the sole daughter of the celebrated Ossian M'Pherson, and she assured me that every sentence of it was literally and substantially true. . . ."

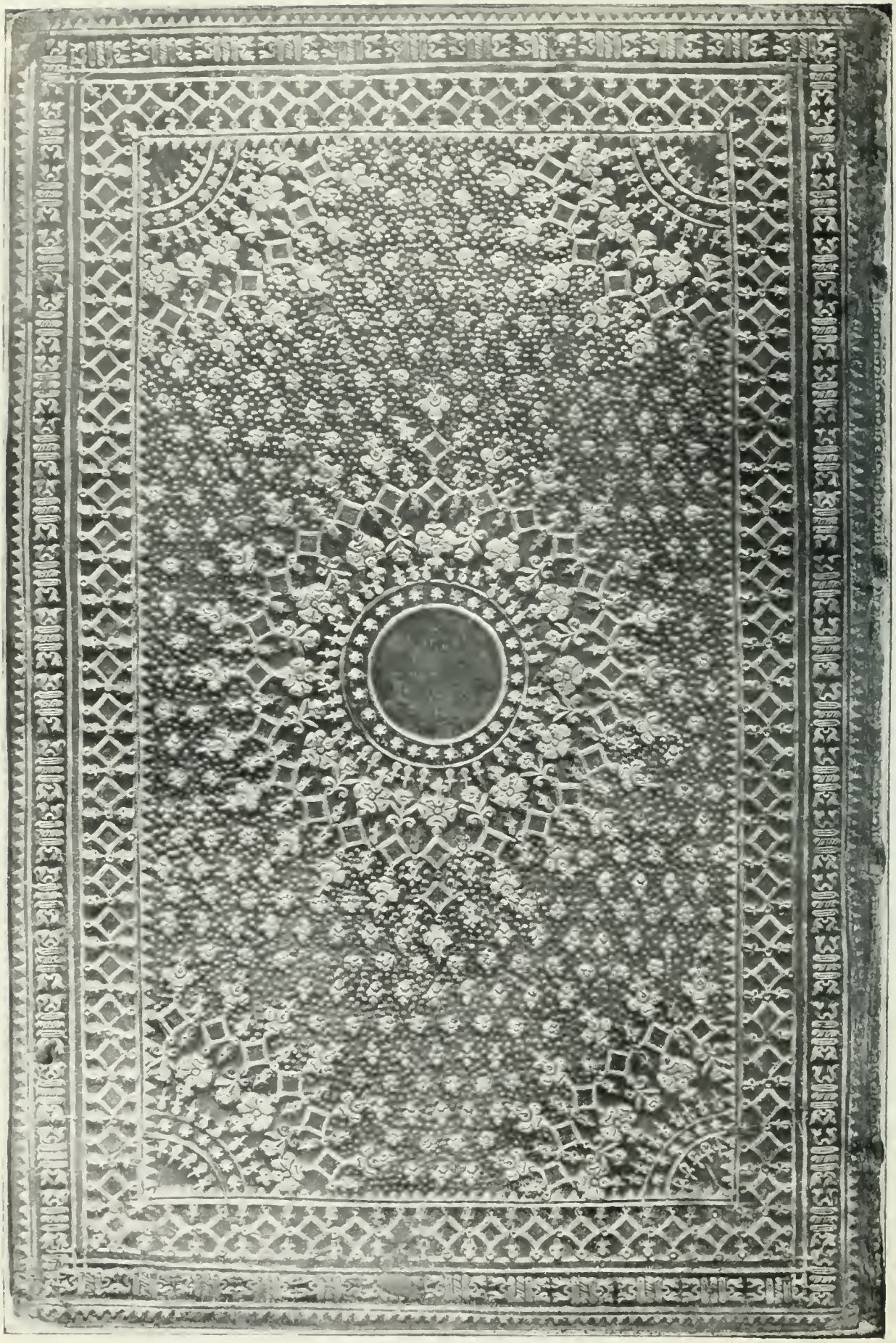
£65

86

IRVING (WASHINGTON). LIFE OF GEORGE WASHINGTON. First Edition. 4 *portraits of Washington, portrait of his wife, and View of Washington's Tomb.* 5 vols, large 8vo, *original cloth.* *New York, G. P. Putnam and Co.*, 1856-9.

Presentation Copy, with inscription in the handwriting of the Author, "to Sir Arthur Aston with the best regards of the Author. Sunnyside, 24th May, 1856."

£30



87

REDUCED ILLUSTRATION

87

JAMES I. SCOTS' ACTS OF PARLIAMENT. Folio. *Original calf, very richly tooled.* *Edinburgh, Thomas Finlason,* 1621.

Bound for James I.

The present copy is remarkable for its extremely ornamental and elaborate binding, a very curious and uncommon specimen of Scottish work of the period. The whole side is minutely worked with small tools, hardly any use having been made of the roll. The elaborate centre ornament is arranged in the form of a circle, usual in Scottish work, in place of a diamond or lozenge more common in England, while each corner of the panel is filled with a quarter-circle. The whole field is *semé* with gold rosettes and quatrefoils, while the whole ground is heightened with gilt dotting. The diamond-shaped spaces throughout the ornament appear to have been coloured. It seems most probable that *this binding was specially prepared for presentation to King James himself,* in the printer's office, for the paper used for the lining and end-papers is the same as that on which the book itself is printed.

It was also at one time in the British Museum, but sold in the disastrous "duplicate" sale in 1769, when so many unique books and bindings were lost to the nation. This beautiful volume was in the library of David Laing, librarian of the Signet Library, Edinburgh, who died in 1878, and whose splendid library was sold in 1879-80. In the frontispiece to Laing's Life (printed in 1878), he is shown HOLDING THIS VERY VOLUME IN HIS HAND. A copy of this Life, containing the frontispiece, accompanies the volume.

£140

See Illustration

88

JAMES III. PITCAIRNE (ARCHIBALD). DISSERTATIONES MEDICAE. 4to. *Contemporary blue morocco.* *Edinburgh, Robert Freebairn,* 1713

The present copy is of great interest, being the magnificently bound presentation copy to JAMES EDWARD FRANCIS STUART, commonly known as the "Old Pretender," son of James II and half-brother to Queen Anne. On each side is the bold inscription, "Regi Scotorum Jacobo Octavo, Pitcarnius," an unequivocal statement of the author's political opinions. To the Jacobites he was James III of England and James VIII of Scotland.

The binding is an *extremely fine example of the very distinctive Scottish school* which flourished at Edinburgh in the early years of the eighteenth century. The material used was almost invariably a very deep blue-green morocco, very occasionally red. The centre panel was often worked with a roll, the one weak point about the bindings. The rest of the ornament was all hand-tooled, and a lavish use made of gold dotting, giving a very

rich effect. The corners were generally filled with rather florid sprays. A very fine example, much resembling the present, and worked with many of the same tools, is on a copy of "The Parfait Mareschal," Edinburgh, 1696, in the British Museum, and was reproduced as Plate 55 in Fletcher's "English Bookbindings in the British Museum." Another peculiarity of these bindings is that they are almost always lined with coloured and gilt German end-papers.

On the inner board is the book-plate of the Scots College at Paris, engraved by Ingram. In the centre is a figure of St. Andrew, and on the left the arms of Scotland. On the right are two shields surmounted by a cardinal's hat. The first is that of Cardinal James Beaton, Archbishop of Glasgow, who, at his death in 1603, left all his fortune and library to the college, the second that of some other bishop, the arms being apparently those of the family of Murray.

The main portion of the library of the Scots College was dispersed at the time of the Revolution, though part is believed to have been removed to St. Omer.

Inserted is an autograph letter from James' Queen (Clementina) to the Pope. It is dated from Boulogne, Dec. 10th, 1727. This Queen's autograph is of extraordinary rarity.

£225

See Illustration

89

JAMES VI. LETTER SIGNED BY THE KING WHEN ONLY FOURTEEN YEARS OLD. At this date his mother (Mary Stuart) was *de jure* Queen of Scotland.

"Deacon and remaining members of the baxter craft within our borough of Edinburgh, we greet you well. We have directed this our well beloved servant Jeremy Bowye our somellar towards you to desire you earnestly to admit into your number and receive to your freedom and privilege of your craft our trusty servant Patrick Rannauld our master baxter without any question to be put to him by you upon his apprenticeship or otherwise; therewith we expect that for our cause you will dispense in his behalf, as you will have us mindful thereof in any your dealings with us hereafter. Thus resting upon your courtesy we commit you to God. At Halyrude House (Holyrood House) this 10th of October 1580.

James R."

Addressed: "To our beloved, the Deacon and remaining masters of the Baxter craft within our Borough of Edinburgh."

Endorsed: "The King's letter desiring Patrick Reinald to be admitted freeman in our calling."

The EARLIEST SIGNATURE of King James known to us. His mother was a prisoner of Elizabeth's at this period.

£100

REGI SCOTORUM IACOBO

OCTAVO PITCARNIUS

Hampstead 27 Feb.
~~London~~ 1818

My dear Taylor,

Your alteration strikes me as being a great improvement. the page looks much better. And now I will attend to the Punctuations you speak of - the comma should be at <u>soberly</u> and in the other passage the comma should follow <u>quiet</u>. I am extremely indebted to you for this attention and also for your after admonition. It is a very <u>true</u> thing for me that any one should have to overcome Prejudices on reading my Verses - that affects me more than any hypercriticism on any particular Passage. I<u>n Enthymion</u> I have most likely but moved into the Go-cart from the Leading strings. I<u>n Poetry</u> I have a few Axioms, and you will see how far I am from their Centre. 1st I think Poetry should surprise by a fine excess and not by singularity - it should strike the Reader as a wording of his own high thoughts, and appear almost a Remembrance - 2nd Its touches of Beauty should never be half way thereby making the reader breathless instead of content. The rise, the progress, the setting of imagery should like the Sun come natural natural to him - shine over

90

JOHNSON'S LIFE OF BOSWELL. Edited by George Birkbeck Hill. 6 vols. *A very remarkable Extra Illustrated Copy, extended to* 10 *vols., folio, by the insertion of* 1500 *Portraits, Engravings, and Views. Together with* 560 AUTOGRAPH LETTERS *and signed documents of persons mentioned in the text. The whole very carefully inlaid and bound to a uniform size. Half red morocco extra; gilt leaves.* *Oxford*, 1887

This is by far the most carefully and lavishly "Grangerized" copy of Boswell's immortal biography that has ever been in the market. It forms a graphic illustration of the literary and political life of the eighteenth century that can hardly be equalled. The illustration of these volumes was commenced in 1887 and only completed in 1899. The *quality* of the prints, portraits, and above all of the AUTOGRAPHS, leaves nothing to be desired. Accompanying the "Life," and uniformly bound, is an Index volume to the illustrations, a deed signed by Johnson and Mrs. Thrale, besides the other executors of Thrale's will, and finally a UNIQUE copy (especially printed in 1796) of Shaw's "History of Lichfield" (Johnson's birthplace).

A mere catalogue description of volumes of this character must necessarily be brief, but *full particulars will be sent on application.*

£750

91

JONSON (BEN.). THE WORKES of Benjamin Jonson. *Engraved title by Hole.* Folio. *Original Sheepskin. W. Stansby*, 1616.

THE FIRST EDITION, ranking with the first folio Shakespeare. At the end of each play is given the list of "The principall Tragœdians." Amongst the names occurs that of Will Shake-Speare, who played in "Sejanus," and "Every Man in his Humour."

THE PRESENT IS A SUPERB COPY IN ITS ORIGINAL SHEEPSKIN BINDING.

£84

92

KEATS, "ENDYMION," AND SHAKESPEARE.

KEATS (JOHN). HOLOGRAPH LETTER SIGNED. 3 pages 4to. *Hampstead, 27th February*, 1818.

To his friend and publisher, John Taylor (of Taylor and Hessey, the publishers of "ENDYMION").

Relative to "ENDYMION," and pointing out certain *errata*. WRITTEN WHILST THAT FAMOUS POEM WAS GOING THROUGH THE PRESS. It was published in May, 1818.

"Your alteration strikes me as being a great improvement (the page looks much better). And now I will attend to the punctuations you speak of; the comma should be at *soberly*, and in the other passage the comma should follow *quiet*. I am extremely indebted to you for this attention, and also for your after admonitions.

"It is a (very) sorry thing for me that anyone should have to overcome Prejudices in reading my Verses; that affects me more than any hypercriticism on any particular passage.

"In 'ENDYMION' I have most likely but moved into the Go-cart from the leading-strings. In Poetry I have a few Axioms, and you will see how far I am from their centre.

"*1st.* I think Poetry should surprise by a fine Excess, and not by singularity; it should strike the Reader as a wording of his own highest thoughts, and appear almost a Remembrance.

"*2nd.* Its touches of Beauty should never be half way, thereby making the reader breathless instead of content; the rise, the progress, the setting of imagery should like the sun come natural to him—shine over him and set soberly, although in magnificence, leaving him in the Luxury of twilight, but it is easier to think what Poetry should be than to write it—and this leads me on to another axiom. That if Poetry comes not as naturally as the Leaves to a tree it had better not come at all. However it may be with me I cannot help looking into new countries, with 'O for a Muse of Fire to ascend!' If 'ENDYMION' serves me as a Pioneer perhaps I ought to be content. I have great reason to be content, for thank God I can read and perhaps understand SHAKESPEARE to his depths, and I have, I am sure, many friends who, if I fail, will attribute any change in my life and temper to humbleness rather than to Pride—to a cowering under the Wings of great Poets, rather than to a Bitterness that I am not appreciated. I am anxious to get 'ENDYMION' printed that I may forget it and proceed. I have copied the 3rd Book out and have begun the 4th. On running my eye over the proofs I saw one mistake—I will notice it presently, and also any others if there are any. There should be no comma in 'the raft branch down sweeping from a tall Ash top.' I have besides made one or two alterations, and also altered the 13 line P(age) 32, to make sure of it, as you will see. I will take care the printer shall not trip up my heels. There should be no dash after Dryope in this line 'Dryope's lone lulling of her Child.'

"Remember me to Percy Street.

"Your sincere and obliged friend,

"JOHN KEATS.'

"P.S.—You shall have a short preface in good time."

A MOST SUPERB LETTER. IT IS NOT ONLY THE MOST IMPORTANT OF KEATS' EXTANT, BUT ONE OF THE MOST REMARKABLE EVER PENNED BY ANY POET.

1st. Because it was written just on the eve of the publication of "ENDYMION."

2nd. Because it contains his *confessio fidei* as a poet.

3rd. Because of his homage to Shakespeare.

£650

SEE ILLUSTRATIONS

in the soft branch downe running from a tall
Ash top! I have besides made one or two alterations
and also altered the 13 Line Page 32 to make sense
of it as you will see. I will take care the Arm-
her shall not curse up my Heels - There should be
no dash after Dryope in this Line "Dryope's love
calling of her Child. Remember me to Percy
Shut. Your sincere and obligd. friend
John Keats -

P. S. You shall have a shot Preface in good time -

93

LA FONTAINE AND LOUIS XIV'S QUEEN

LA FONTAINE. THE ORIGINAL HOLOGRAPH MANUSCRIPTS of his POEMS.

1. Relation de l'entrée de la Reine Marie Thérèse dans la Ville de Paris le 26 août 1660.

2. An entirely unpublished Manuscript (letter and poem) upon the "Nièces de Feu Monsieur Gripon." Both are addressed to the Superintendent of Finance, Fouquet.

These extremely important and precious Manuscripts consist of 7 pages (186 lines) closely written on 4to paper.

They contain *several corrections in La Fontaine's autograph.*

The first Manuscript was only printed in the "Œuvres posthumes" of La Fontaine, published in 1696.

From the collection of Baron Pichon, who thus described them:

"Precieux manuscrits autographe de La Fontaine. Cette 'Relation' écrite sous forme de lettre au surintendant Fouquet fut imprimée pour la première fois dans les 'Œuvres posthumes' de La Fontaine, publiées in 1696 (pp. 189-198). Elle a été reimprimée depuis dans les diverses editions des 'Œuvres' de Le Fontaine. *Le texte manuscrit presente quelques légères variantes avec le texte imprimé.*"

"La 'Relation' est suivie dans le manuscrit de 5 sixains également de La Fontaine qui paraissent être *restés inédits.* Ces sixains sont précédés de ce préambule:

"Monsieur le Surintendant ayant fait venir depuis peu de Normandie les nieces de feu Monsieur du Gripon, de peur que ces filles estant riches et orphelines, il ne se fist en ce pays là quelque entreprise pour les enlever, voicy ce que j'en escrivit il y a environ un mois à l'exempt qui en avoit la conduite."

The second (and unpublished) manuscript, referred to above, comprises the letter (of five lines) the poem (five stanzas of six lines each) thirty-five lines in all.

Original Manuscripts of La Fontaine have always been excessively rare, but unpublished MSS. are amongst the "introuvables."

Handsomely bound in red morocco, rich dentelles on sides, green watered silk linings, enclosed in a morocco case.

£350

94

LA FONTAINE (JEAN DE). HOLOGRAPH LETTER (SIGNED), 1 page, 8vo, 30 *October*, 1658. Acknowledging 550 livres "pour le chauffage de ses charges."

Also from the Pichon collection.

Holograph letters of La Fontaine (like those of Molière and Corneille) are practically unknown; we have only once before owned one.

£80

95

LA FONTAINE (J. DE). LES AMOURS DE PSICHE ET CUPIDON.—ADONIS. 8vo. Poeme. First Editions. *Green morocco, gilt leaves.*

A Paris Chez Claude Barbin, au Palais sur le Perron de la Sainte Chapelle. 1669

Of this famous book Monsieur Walckenaer says:

"En general, dans le roman de Psiche, la prose de l'auteur est preferable à ses vers; et il dit lui même, dans sa preface qu'elle lui a couté davantage: il faut cependant excepter quelques morceaux qui sont vraiment dignes de lui, et même au nombre de ses meilleurs: telle est la chanson que Psiche entend dans le palais de l'Amour; tel est aussi le tableau de Venus portée sur les eaux dans une conque marine: et enfin l'hymne à la volupté," etc.

£30

96

LA FONTAINE. FABLES CHOISIES, mises en vers. *Numerous vignettes by Chauveau.* 4to. *Red morocco extra, gilt leaves.*

Paris chez Claude Barbin au Palais sur le Perron de la Sainte Chapelle. 1668

The First Edition of this Classic.

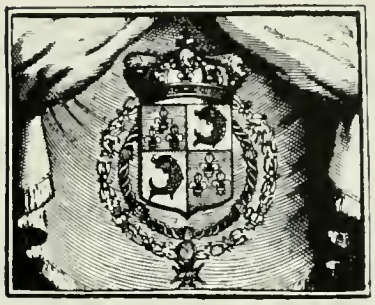
£75

See Illustration

FABLES CHOISIES,

MISES EN VERS

Par M. de la Fontaine.



A PARIS,

Chez CLAUDE BARBIN, au Palais ſur le Perron de la ſainte Chapelle.

M. DC. LXVIII.

AVEC PRIVILEGE DV ROY.

REDUCED ILLUSTRATION

97

LAMB (CHARLES) and LLOYD (CHARLES). Blank Verse. First Edition. Small 8vo. *Original boards with paper label,* uncut.

London: Printed by T. Bensley, for John and Arthur Arch, No. 23, Gracechurch Street. 1798

A remarkably fine copy and of the utmost rarity in this condition. It contains the touching verses on the "Old Familiar Faces."

£60

98

LAMB (CHARLES). JOHN WOODVIL: A TRAGEDY, to which are added: Fragments of Burton. First Edition. 12mo. *Original boards,* Uncut. 1802

Presentation copy from Charles Lamb to Thos. Westwood; with inscription, "Thos. Westwood from Charles Lamb Esq. 1827" on the fly-leaf.

Lamb and his sister Mary lived with Mr. and Mrs. Westwood from 1830 to 1833.

£63

99

LANDOR'S AUTOGRAPHED COPY OF HIS "IDYLLIA"

LANDOR (WALTER SAVAGE). IDYLLIA HEROICA decem, Librum Phaleuciorum unum, partim jam primo, partim iterum atque tertio edit Savagius Landor. Accedit Quaestiuncula cur Poetae Latini recentiores minus legantur. First Edition. 8vo. *In the original boards, uncut.* *Pisis apud S. Nistrium.* 1820

The unique copy, containing Landor's autograph malediction against Don Luigi Gerish, at the foot of the Preface, written in his characteristic manner, which reads as follows: "Don Luigi Gerish for whose benefit I ordered the book to be publisht engaged to correct the prefs. [proofs]. He cd. not construe *episodii*, etc. (this is not only in the nature of an episode), so the fool *corrected* i into *a*. There are a few faults of *my own* further on.

Extremely rare, only a very few copies were privately printed at Pisa for distribution among Landor's personal friends.

This copy was evidently presented by Landor to John Eagles, the artist and author who studied painting in Italy. He has written his name, John King Eagles, at the top of the title.

The book is complete in 258 pages; but this copy has an additional leaf, paged 259-60, also one page and a slip of Errata or Corrections printed in different type.

£45

100

LANDOR (WALTER SAVAGE).

TWENTY-ONE ORIGINAL HOLOGRAPH MANUSCRIPT POEMS AND LETTERS. 13 pages, folio, 4to, and 8vo.

"Ad. una Signorina che mi demando *Rime* quando io parti della Toscana."
9 lines, SIGNED IN FULL.

"Si! riposa la mia Rosa" (first line).
6 lines, SIGNED IN FULL and dated.

"Cantano tutti 'Obella primavera!'" (first line).
6 lines, SIGNED IN FULL.

"If your heart is warm, come hither" (first line).
4 lines.

"Little you think, my loveliest friend" (first line).
12 lines.

"To a Child."
4 lines.

"To Lady B."
8 lines.

SIGNED (initials).

"A Modern Greek Idyl" (Signed in full) addressed to the "Athenaeum," covering 2 full pages folio (signed) with a note upon the source of the "Idyl," and a letter to the Editor also in Landor's Autograph.

This "Idyl" was published in the "Athenaeum" about 1854. It was written many years before Landor sent it to the "Athenaeum," as the letter to the editor confirms. This letter is written in a very shaky hand, evidently when Landor was very aged, but the "Idyl" is boldly written.

"EPISTLE TO SIR RODERICK MURCHISON," covering 1 full page, folio.

POEM ON FRANCIS HARE, 10 lines. In Latin.
"Francis was the dearest friend I ever had."—W. S. LANDOR.

POEM, "MILO AND PIO NONO," 1 page, 4to.
UNPUBLISHED. One of Landor's characteristic attacks on the See of Rome.

"A CATHOLIC PRIEST'S EXPOSTULATION," 1 full page, folio. SIGNED by Landor "Prete Giuseppe Pesce."
UNPUBLISHED (?)

THE ORIGINAL HOLOGRAPH MANUSCRIPT (Signed) of his letter to the Editor of the "Athenaeum" (Hepworth Dixon) and his Poem "On the Death of Ernest Moritz Arndt."
The letter is UNPUBLISHED, but the poem was published in the "Athenaeum" for 25th February 1860, a copy of which accompanies the MS.

The letter is as follows:

"To the Editor of the 'Athenaeum.' Sir, About the close of January there was published in the 'Times' a paper of mine on the dislocation of Italy. I now place at your discretion some verses on the death of Arndt the most illustrious defender of Germany. What would this patriot have thought of the proposal to annex Savoy, and even Nice to France? In other words to surrender Switzerland and Italy, under the connivance of foren (*sic*) Powers! Is not France powerful enough, formidable enough, safe enough, already? Will she be permitted the mischievous and childish pastime of squaring with her scissors her broad territory by snipping off the edges and corners of another? Never will Europe be permanently at peace until Italy is independent and united."

A. l. s. 3 pages, folio.
To the Editor of the "Athenaeum." Severe illness has prevented him from looking into Lady Blessington's Correspondence. Gives an account of his friendship with Lord and Lady Blessington.
With a short note by Hepworth Dixon.
Published in the "Athenaeum" for 17th February 1855, a copy of which accompanies the MS.
A note in the autograph of Hepworth Dixon states "Set up the verse and return the proof."

A. l. s. 1 page, 8vo, undated:
To Hepworth Dixon. Pointing out an error in a contribution of his own. Refers to his Erin and to one of his "Conversations", etc.

A. l. s. 1 page, 4to, Florence, May 6 (no year). (To the same.)
Asking for the return of all his unpublished manuscripts, as he has heard that the "Athenaeum" is to contain exclusively a kind of literature different from his own, etc.

The whole inlaid to a uniform size, and bound in red morocco extra, gilt leaves.

£150

101

LES FARGUES (BERNARD). LES ORAISONS DE CICERON CONTRE VERRES à Monseigneur le Chancelier par Bernard Lesfargues. 4to. *Red morocco. The* DEDICATION COPY TO PIERRE SÉGUIER (*Chancellor of France*). *The sides of the binding are covered with fleurs-de-lis, the Chancellor's arms occupying the centre and alternating with his monogram on the back.* *Paris*, 1640

A superb volume, magnificently bound by RUETTE.

"The present beautiful copy is printed on Large Paper.

"Round the edge of the binding runs a delicately tooled double border divided by a plain fillet, and the whole of the enclosed space is covered with a semis of fleurs-de-lys. The monogram in the panels of the back consists of the letters P.S.M.F., standing for Pierre Séguier and his wife Madeleine Fabri. In his *rôle* of magistrate and book-lover he received a large number of presentation and dedication copies, for a present of books was believed to win his favour.

"Séguier's library passed by inheritance to Pierre Coislin de Cambout, Bishop of Orléans, but during his life the printed books were dispersed, and the manuscripts, after various vicissitudes, ultimately found their way to the Bibliothèque Nationale. According to Fournier, all the finest of Séguier's bindings were executed *by Antoine Ruette*, and the lining of marbled paper, an invention, it is said, of Macé Ruette, is in favour of this assertion.

"*Two assertions made by Guigard in his Armorial de Bibliophile are disproved by this binding.* He asserts that on being made Chancellor, Séguier discarded his first stamp and used another with his official insignia added, and also that books with the monogram were added to the library after his death by his widow. This binding, however, made while he was Chancellor, has the first stamp and the monogram."—E. GORDON-DUFF.

£150

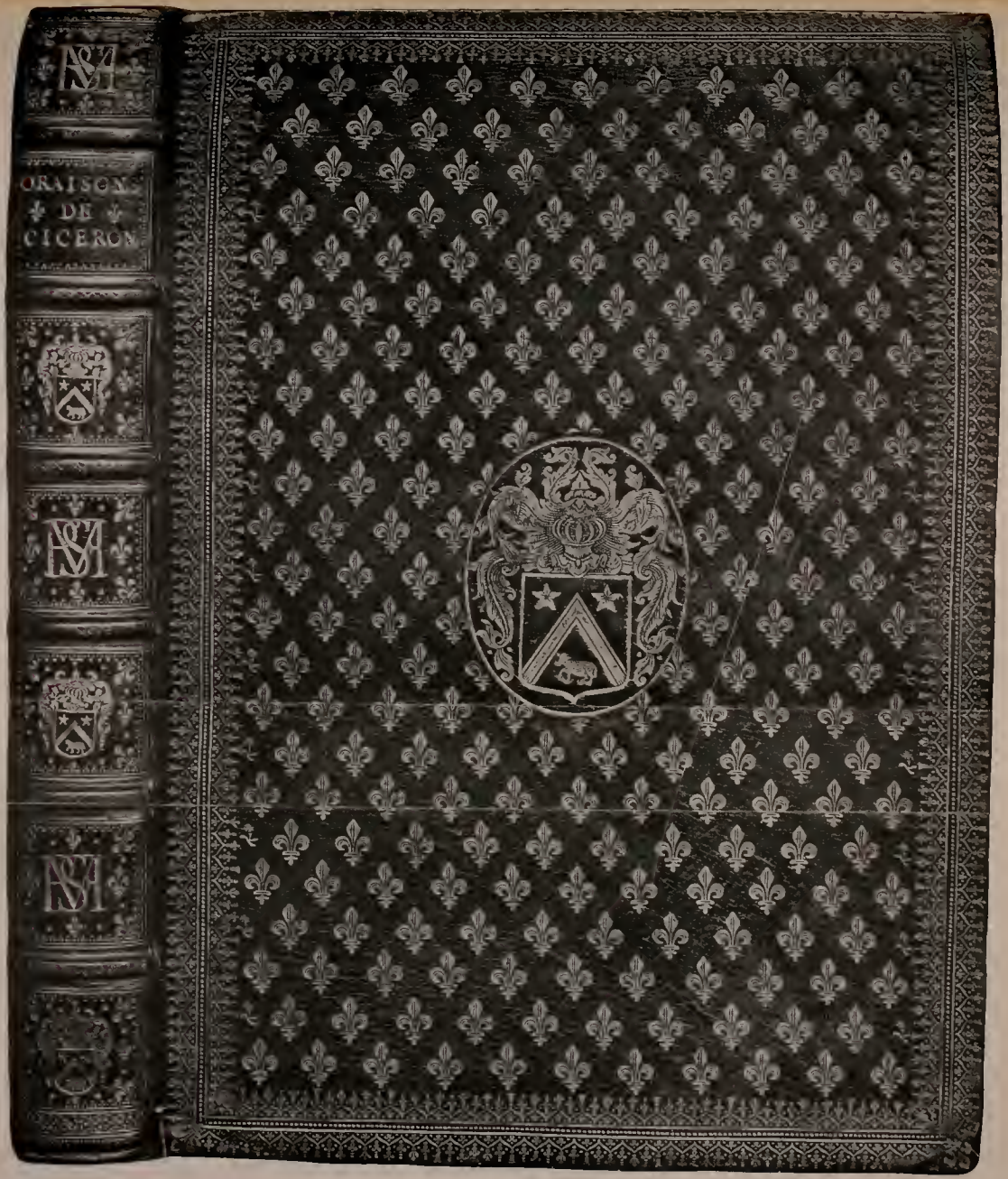
SEE ILLUSTRATION

102

LEO. X. [LETTERS OF CONFRATERNITY.] Frater Philippus Mulart Decretorum Doctor sacri et apostolici hospitalis sancti Spiritus, etc. *London, Richard Faques*, 1520.

Only one other copy of this English Indulgence can be traced.

This is a form of Indulgence granted to such as should become members of the confraternity of the Hospital of the Holy Spirit at Rome. It was issued by Philip Mulart, the commissary in England and Ireland, and granted to all benefactors certain specified


ORAISONS
DE
CICERON

privileges. They might choose their own confessors who once in their lifetime could give them absolution for any offences other than those reserved to the Apostolic see. They were not to be denied ecclesiastical burial as one of the confraternity. Certain vows, as those of special pilgrimages, might be commuted for other works of piety. On their death-beds the priest could grant them plenary remission of all sins, if they were confessed and contrite, and ordinary remission as often as required. The service of Commendation of the Departed would be performed for them as if they had been professed members. At the end are the liturgical forms of absolution, both in ordinary and special cases, and "in articulo mortis."

Of these letters printed by Richard Faques there are issues dated both 1519 and 1520. The British Museum possesses one dated 1519, and the Bodleian has two of the same year which differ from each other. The Bodleian possesses, also, this 1520 issue. This was presented to the library a few years ago at the tercentenary celebrations, by the authorities of the Royal library of Copenhagen.

Another edition of these letters was printed by Richard Pynson of which there is a copy in the British Museum, purchased with other Indulgences at the Bright sale in 1844.

Richard Faques was at work from 1509 to 1530 but only issued about twenty-four different books. *For some reason almost everything he printed is of the greatest rarity, quite one half of his productions being known only from single copies or fragments.* Some of his unique books are of considerable interest, as for instance the Ballad of a Scottish King in the British Museum; The Parliament of Devils, at Ham House; Hendred's Pilgrimage of Man in Queen's College, Oxford; and Skelton's Goodly garlande, in the British Museum. His first place of business was in St. Paul's Churchyard at the "Maidens Head," but in 1521 his sign was given as the "A.B.C." By 1523 he had removed to Durham Rents outside Temple Bar in the Strand. He printed nothing after 1530. He appears to have been a skilful printer and made frequent use of type borders such as are found round the present Indulgence.

A copy of Faques' 1519 issue is in the J. P. Morgan library.

£105

103

L'ETOURDIE OU HISTOIRE DE MIS BETSY TATLESS, Traduite de l'Anglois. *3 parts in 2 vols.* 8vo. *Red morocco. Bound for* MADAME DU BARRY, *with her arms impressed on the sides.*

Paris, Chez Prault l'Aîné, Quai de Conti, a la Charité. 1754

Examples of the library of Madame du Barry are of the very greatest rarity.

Jeanne Bécu, Comtesse du Barry, born 1743, was guillotined in 1793. She was dominant at the Court of Louis XV from 1769 till the King's death in 1774; Louis is stated to have lavished thirty-five millions of francs upon her.

£75

104

LOCKE'S MAGNUM OPUS. PRESENTATION AND ANNOTATED COPY.

LOCKE (JOHN). An Essay concerning Humane Understanding. In Four Books. Quam bellam est velle confiteri potius nescire quod nescias, quam ista effutientem nauseare, atque ipsum sibi displicere! —Cic. de Natur. Deor. l. 1.

First Edition.

Folio, *Contemporary red morocco, back and sides tooled in gold.*

London: Printed by Eliz. Holt, for Thomas Basset, at the George in Fleetstreet, near St. Dunstan's Church. 1690

Unique. The finest extant copy of Locke's masterpiece. Presentation copy from the Author with the following inscription in Locke's autograph:

"For Mrs. Duke
Isabella Duke her Book given her by the Author."

The volume is also annotated by the Author having no less than sixty additional errata in his extremely neat autograph.

Locke's autograph Errata comprises no less than 233 words and numbers.

"To none do we owe for a greater advancement in this part of philosophy," wrote William Molyneux in 1690, "than to the incomparable Mr. Locke, who, in his 'Essay of Human Understanding,' hath rectified more received mistakes, and delivered more profound truths, established on experience and observation, for the direction of man's mind in the prosecution of knowledge, which I think may be properly termed logic, than are to be met with in all the volumes of the ancients. He has clearly overthrown all those metaphysical whimsies which infected men's brains with a spice of madness, whereby they feigned a knowledge where they had none by making a noise with sounds without clear and distinct significations."

£150

See Illustration

105

LOUIS PHILIPPE, "King of the French." A unique Collection of Holograph Letters and Manuscripts. There are 70 holograph letters dating from 1822 to 1838, covering 127 pages. 8vo, 4to, and folio, also 69 pages of manuscripts, notes, etc., in the King's autograph, 196 pages in all. In addition there are letters of his

ERRATA.

In the Dedication, *pag.* 1. *l.*18. *read* found in it.

Pag.	Line.	Read.
2	15	to what things
4	7	and Mens words
5	3	*Whatsoever is, is*;
16	28	springs
23	31	sins
31	32	were excluded
32	*ult*	were Characters
34	22	distinguished from them
—	44	Notions.
38	22	External
39	5	less
40	53	nor is concerned
51	15	as any of those
54	27	Extension alone
56	53	more impossible
65	18	understanding, which
—	39	and vanish
67	36	tune plaid
72	23	seem
—	34	sight
73	21	For those
76	10	discernable
77	25	Chess man
79	50	sense Body
84	11	understand it
—	14	abstruse
—	24	with the *Idea*
91	44	apply it in
92	31	60; and
—	33	*infinitum*, and
93	14	abstruse
95	3	confusion
99	48	the second six Figures
100	9	them discourse
104	16	enlarging, it can.
—	37	Extension are apt
108	47	clear in *Idea*
109	41	Instances enough of
110	36	all our simple
111	30	accompanies
119	37	Motion belong not
122	50	power to
129	27	occasion, to
131	41	*Idea*, Experience
135	14	it, in
—	15	willing; in
136	30	That it is
140	50	avoid, at
141	31	Perception
145	14	thinking
—	44	Evidence
—	45	equally
146	37	power of Action
150	17	*Idea*
—	32	thing: In both cases my
154	34	Beings at least are
160	*ult*	rightly
162	5	particular Species
170	38	*Ideas* so, which
171	26	Qualities in
174	41	not, their
178	44	use, stand
179	12	Names
—	25	Names
187	32	Conceptions
188	47	them, did
204	21	other Murther
209	16	*burg*, from
—	42	no more
—	44	the name
212	53	ings
213	3	selves, to them in
—	7	which we
—	*ult*	no distinct
221	17	Numbers
224	46	others to their received
227	45	them. But men
230	5	*Idea* to be
—	38	of mistaken Pretenders
232	27	communication, it is
233	2	them. What
234	19	of those
237	49	observe several Properties
240	8	in this way
241	46	of the World
242	35	subtlety
243	30	subtlety
248	5	use them in
271	3	Diversity, in this way of
—	20	not?
—	—	know, what other
272	7	Qualities
—	30	so few
275	3	cation always, and in thinking often, does not steadily
277	8	Or continues
278	3	Minds?
—	18	Triangle: And
—	23	more, did
—	26	wheels The
279	18	*Ideas* we by reflexion
—	46	smell which we
287	20	Spirit, upon
298	5	which is, in truth
—	7	which I think
300	19	more to these
301	21	and fully conringed
308	16	signification?
—	47	one, more, or
320	42	waking Man should answer him
321	38	for man
324	33	and proved in
327	10	adopted
328	10	at that end
330	28	three, four, and
331	5	place us in
—	11	were revelation silent
334	2	else; and that
344	42	obscurity
352	44	no room
362	11	makes
2	15	*thereof*; how
7	32	age
22	33	*either* not all
39	23	*distinct lasting*
42	22	*than when*
—	51	*, Sometimes at least,*
—	52	*ones it had*
54	7	*thought, passing*
67	38	*Since*
71	25	*require*
81	42	*plainly*
91	10	*Thought*
—	29	*is as*
95	9	*as is measured*
97	26	*, and time which*
100	5	*them in a*
104	20	*bounds; and*
—	—	*Infinity, in*
105	1	*come, first extending*
111	24	*of choice*
126	44	*pleasure*
131	29	*we marke*
134	26	*not have*
137	51	*that Idea*
136	10	*one simple Idea*
138	11	*the Sun*
—	14	*other;*
—	17	*Sun:*
141	9	*wth whilst it*
164	23	*Keeps*
169	36	*fictions*
170	30	*bare*
—	20	*any deformity*
176	11	*course*
187	28	*of speech*
189	32	*persons*
195	32	*is as*
202	37	*that is*
204	1	*mind never gives*
221	4	*was, to*
222	36	*which individuals*
223	25	*watch will*
224	28	*difficult it is*
244	23	*those men*
266	9	*enquire, visible*
274	43	*unchangeable*
275	7	*or by*
—	—	*Angle more*
278	7	*may for*
281	46	*to say*
301	28	*the same*
311	25	*we may*
312	7	*on our*
315	53	*a negative*
317	8	*nothing:*
—	—	*(again them*
328	53	*on traverse*
331	23	*them as*
345	47	*them in,*
78	6	*duration)*

Queen, Marie Amélie, the Duke of Wellington, and Disraeli, relative to Louis Philippe.

The whole inlaid to a uniform size, and illustrated by 80 fine portraits of Louis Philippe, Marie Amélie, and the Duke of Wellington. Many of these portraits are proof impressions. *Bound in red morocco extra, forming a handsome folio volume.*

This remarkable correspondence comprises the King's letters to Barrière, Vatout, and various other correspondents, and is relative to his Library, visits to the theatre, and reading, and General Dumourier. They also refer to his wife, Marie Amélie, to navigation (and include the King's Own Pamphlet, "Observations sur l'Entreprise du Nouveau Canal de l'Ourcq," with corrections in his handwriting), to the bust of General Dumourier by the sculptor Houdon, and to errors in a book of 4 vols., folio, he has just read. He is angry with Davila's "Delle guerre civili de françois," and doubts whether it will be translated; mentions Madame de Sevigné and Madame de Grignon, the Opera, and the Duchesse de Montpensier; the cataloguing of the books in the Bibliothèque which belong to him and his wife; irremediable mistakes in his library catalogue, and the article in the "Etoile" on the work of La Crutelle, which is injurious to his father; quotes Shakespeare's "Hamlet" and "Much ado about Nothing"; mentions an article he sent to the "Journal of Commerce," and speaks of correcting errors in the details concerning the Comtesse de Toulouse and Mme. de Sevigné, for a catalogue, and regrets that an errata will be necessary. In a letter dated 10th April 1826 he writes: "On dit le Siège de Paris a en ce soir un succès Pyramidal," and that the Duchesse d'Orléans (his wife) has informed him that "le Philosophe sans le Savoir (qu'a moi!)" was not on the bill for the week at the Comédie Français. He has made observations for the lectures on the works of La Fontaine, and writes of the difficulty of reading a work in manuscript. Points out the difference between "La Maison du Duc d'Orléans" and "La Maison d'Orléans." The progress of his revision of a book and the description of historic pictures are also noted. His daughter, Louise, has made a fair copy of a Charles IV letter in her fine writing.

There is also a long letter of instructions to Vatout as to the publication of his (Vatout's) "Histoire du Palais Royale," and later Louis Philippe mentions a voluminous notice in the "Revue Français" on "Le Palais Royale," and states that the Duchesse d'Orléans is charmed with the superb folio volume, etc., etc., etc.

Included in the collection is also a series of autograph notes made by the King and marked "for the Catalogue," etc.

There are also other manuscripts corrected by him, besides an original holograph manuscript of the King's (covering 4 pages, folio) biographies of all the Dukes of Bourbon, and holograph notes regarding his pictures, etc., etc.

Finally, there is also the original holograph manuscript of Aristide Dumas (signed), entitled "Epitre au Roi, dédiée à Sa Majesté la Reine Marie Amélie," dated 1846, 4 pages, folio.

The majority of these letters are written to Jean Vatout, who was chief curator of the Royal library and art collections, and a personal friend of Louis Philippe, accom-

panying him in his exile. Vatout was the author of "Catalogue historique des tableaux appartenant au Duc d'Orléans," "Galerie lithographiée des Tableaux du Duc d'Orléans," and "Histoire de Palais Royal."

This, apart from the French National Archives, is the finest collection extant of this King's letters.

£275

106

LUTHER AND PREDESTINATION.

LUTHER (MARTIN). HOLOGRAPH LETTER (SIGNED). "To the honourable and virtuous Mistress Barbara Lyskirchnerin in Freyberg, my spiritual good friend." 3 pages, folio, *April 30th*, 1531.

A magnificent letter of superlative importance.

"Grace to you and peace in Christ. Dear and virtuous lady, your dear brother, Jerome Weller, has made known to me how sorely you are troubled with cogitations concerning eternal predestination, which is truly grievous to me. May Christ our Lord deliver you from this. Amen!

"For I am well-enough acquainted with this disease, and have lain in hospital sick near unto eternal death, on account of it. Now I would give you counsel and comfort in addition to my prayers. Thus in such matters scriptures are a weak thing, and yet as far as in me lies, I will not desist, if God but grant me grace therefore. And I will declare unto you how God has helped me out of it and by what art I still fortify myself daily against it.

"Firstly ye must firmly grasp within your heart that such thoughts are assuredly the promptings and fiery darts of the Evil one. Thus speak the Holy Scriptures as Jesus Sirach saith: 'He who enquireth into the majesty of the most High will be cast down.' Now such thoughts are idle searchings into the majesty of God and would pry into his exalted Providence. And Jesus Sirach III(21)saith: 'Altiora te ne quaesieris'—Seek not out the things that are too high for thee, but what God hath commanded, that do thou accept: And David also exclaims in Ps. 131 (1) that he has fared ill when he exercised himself in great matters or in things too high for him. Therefore, it is certain that this comes not from God but from the Devil who torments the heart therewith, that man may be at enmity with God, and despair; all of which God has, in the first commandment, strictly forbidden, as it is his will that we should trust, love and praise him by whom we live.

"Secondly: if such thoughts beset you, ye should learn to ask yourself; Dear one, in which commandment is it written that I should think upon this or act thus? If there be no such commandment, then learn to say: Avaunt, thou sorry devil! You wish to drive me to take thought for myself, though God everywhere commands me to leave him to take thought for me saying: 'I am thy God,' that is, 'I care for thee,' consider me as such and await my bidding, and let me care for thee. As St. Peter teaches (1 Pet. v, 7):

'Casting all your care upon him; for he careth for you.' And David [Ps. lv, 22] 'cast thy burden upon the Lord and he shall sustain thee.'

"Thirdly: if nevertheless these thoughts cease not to trouble you, (for the devil is ever unwilling to relax his hold). You must also refuse to desist, and must always turn your heart away and say: 'Dost thou not hear, Devil, that I will not have such thoughts? God has forbidden them. Avaunt, I must now think upon his commandments, and leave him, meanwhile, to care for me. If thou art so very clever in such matters, betake thyself to heaven, and dispute with God himself, he can answer thee readily enough." And you must thus ever drive him away from you, and turn your heart to God's commandments:

"Fourthly: the highest of all God's commandments is that we should take his dear Son, our Lord Jesus Christ, as our example: He shall be the daily and most excellent mirror of our souls, wherein we may see how great a love God hath for us, and how, although so exalted as a righteous God, has so cared for us that he gave his Son for us.

"Thus, thus, I say, does one learn the true understanding of Predestination, and in no other way: thus it will be shown that you believe in Christ. If you believe you are called; if you are called, you are also assuredly predestinated. Do not ever allow this mirror and throne of grace to be torn from the eyes of your soul, but rather, when such thoughts come and bite like the fiery serpents, you must not turn towards the thoughts of the serpents, but on the contrary ever turn your thoughts away and contemplate the brazen serpent, that is Christ, who was given for us; and so, God willing, things will go better with you.

"But (as I have said), you will have to struggle and ever shun those thoughts; if they should invade your mind, turn them out again, just as you would immediately spit out any filth that might fall into your mouth. Thus hath God helped me, for it is God's solemn command that we should take his Son as our example, wherein he has abundantly shown that he is our God (as is taught in the first commandment) who helps us and cares for us. Therefore he will not suffer that we should help or take care of ourselves. For that would be to deny God and the first commandment and Christ besides.

"The miserable devil who is the enemy of God and Christ, and who desires, by such thoughts, to lead us against the first commandment, against God and Christ to rely upon ourselves and our own care, so that we may take upon ourselves God's office which is to care for us and be our God: just as he wished to make Adam in Paradise equal unto God, that Adam might be his own God, and take care for himself, and deprive God of this care and godly work, wherefore, also Adam so grievously fell.

"Thus have I counselled you this time, and have further instructed Jerome (Hieronymus) that he should warn and admonish you with all diligence that you may learn to give up such thoughts, and send them back to the devil, that he may fathom them himself, who knows full well, how it fared with him before in such a case, namely, that he was precipitated from heaven into the Abyss of Hell. In short, what is not commanded us, shall neither lead us astray nor trouble us, it is a work of the devil not of God. May our dear Lord Jesus Christ show you the wounds in his hands and feet, and fill your hearts with his love that you may look upon him alone and hear his voice alone, until you rejoice in him. Amen."—"MARTINUS LUTHER" (*Translation*).

This extraordinarily important letter has been published in Germany under the following title: "Dr. Martin Luther's Briefe an Frauen," by Dr. K. Zimmermann, Darmstadt, 1854.

The published version could not have been taken directly from the original letter, as it differs from it in several particulars. In this German publication the name of the addressee of the letter is given as Li*sch*nerin; the copyist was evidently baffled by the middle letters of the name and left them out; it is *Lyskirchnerin* without a possibility of doubt.

Mistress Barbara Lyskirchnerin, *née* Weller, was the daughter of the Burgomaster of Freyberg. Her brother Hieronymus, to whom Luther refers (twice) in the letter, was known as Hieronymus Weller von Molsdorf, and was born at Freyberg in Meissen (now kingdom of Saxony), on 5th September, 1499. He went to Wittenberg in 1526 to study law, but relinquished the idea, on hearing an impressive sermon by Luther, in favour of theology. For eight years he was closely associated with Luther, who regarded him as a son, and in 1535 he took the degree of Doctor of Divinity. In 1539 he was appointed Superintendent of Schools in Freyberg by Duke Henry of Saxony, and was subsequently appointed Rector. He held similar appointments in other cities in Germany, but resigned them to end his days at Freyberg in 1572. Although much concerned in religious and theological controversies and discussions, he only preached once, at Naumburg.

Our translation is an independent one taken from the letter itself.

£650

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LUTHER. BIBLIA: DAS IST: DIE GANTZE HEILIGE SCHRIFFT: DEUDSCH. AUFFS NEW ZUGERICHT. D. MART. LUTH. BEGNADET MIT KURFÜRSTLICHER ZU SACHSEN FREIHEIT, **Lit. Goth.** *Finely engraved woodcut title, portrait of the Duke of Saxony, numerous woodcuts, and ornamental initials.* 2 vols. *Morocco, gilt leaves.* Folio.

Gedruckt zu Wittemberg, Durch Hans Lufft, 1544-1545.

This is the *final text* of his translation of the Bible which Luther lived to revise himself.

On the afternoon of Saturday, 4th May 1521, Luther on his way back from the Diet of Worms was captured by Hans von Berlepsch and the Knight Burkhard Hund, both devoted servants of the Elector of Saxony, and carried to the Wartburg, an Electoral castle close to the town of Eisenach. Here in friendly captivity, which he used to refer to afterwards as his Patmos, he began his translations of the Scriptures. By March 1522 he had completed his translation of the New Testament, and on his return to Wittenberg it was submitted to Melanchthon for revision, and by the end of the year the various books had appeared in print. He then turned his attention to the Old Testament, and by November 1522 had got as far as Leviticus. The translation from Hebrew was, on

account of the idiom, much more difficult than from Greek, and, writing to a friend at this time, Luther remarked: "How difficult and laborious the task to force the Hebrew writers to speak German, which they resist, just as the nightingale refuses to quit its delightful melody to imitate the coarse notes of the monotonous cuckoo." Between 1523 and 1532 various parts of the Old Testament were printed, and finally a complete Bible was issued.

This edition represents Luther's last and most exhaustive revision, and is especially valuable on that account. He died a year after its publication. It is interesting to see that the reformer took considerable interest in the typographical side of the Bible production.

The book is very handsomely printed in gothic type with a number of woodcuts and fine ornamental initials.

£105

108

LUTHER AND HENRY VIII

LUTHER (MARTIN). RESOLUTIONES DISPUTATIONUM DE VIRTUTE INDULGENTIARUM. 4to. *Original calf with Henry VIII's arms on the side.* 1519

HENRY VIII'S COPY, and probably used by him in his historic controversy with Luther in 1521.

This is the second edition of the earliest collection of Luther's tracts, the first, according to Panzer, having been issued in October of the previous year. It was followed by a third in August 1519, *and all are of the very greatest rarity.*

It was on the afternoon of the 31st October 1517 that Luther nailed on the door of the Castle Church of Wittenberg his ninety-five theses. These at once aroused a storm of criticism, to meet which he prepared his "Resolutiones," the first tract in this collection. On the 22nd May, a manuscript copy was sent to the Bishop of Brandenburg, and by the middle of August 1518, a separate edition was printed. This has no name of place or printer, but was almost certainly printed at Wittenberg by Johann Grunenberg.

To put down the advanced views of Luther, the Archbishop of Mainz appealed to the Pope, and a papal champion was found in the person of Silvester Mazzolini, commonly known as Prierias. He, in three days, composed a treatise in the form of a dialogue between himself and Luther, and, considering the ninety-five theses in succession, attempted to demonstrate the heresy of their author. This forms the second tract in the volume, while the third is Luther's answer, of which several separate editions were published in 1518 entitled "De potestate Pape."

The fourth tract is the answer on Luther's behalf by Andrew Bodenstein or Carlstadt to a criticism by Johann Maier or Eck, apparently never published, of Luther's famous theses. This was written in July 1518.

Then follow three sermons, "De Poenitentia," "De Indulgentiis," and "De Virtute

Excommunicationis," of all of which separate editions were issued in 1518. The sermon "Of Indulgence" was preached almost immediately after the issue of the ninety-five theses, when he explained the subject, under twenty heads, to the people in the vernacular, but it did not appear in print until February or March 1518. The sermon on the "Force of Excommunication" was preached at Wittenberg on a Sunday in May, and though the occasion was a purely local one, the sermon made a great noise, and excited much criticism. Exaggerated accounts of it passed from city to city, and Luther on a visit to Dresden was confronted and reproached with it. He therefore determined to print it, but not having a copy could only give an abstract. This must have been published between the 21st and 31st of August 1518, and was printed apparently by Johann Grunenberg at Wittenberg.

The last tract in the collection, the "Decem Precepta," is in point of period the earliest. It consists of a series of sermons forming a commentary on the Ten Commandments which was preached to the people of Wittenberg in Luther's more peaceful period previous to 1517. It did not appear in print until after he became talked of, and then, in 1518, editions were issued at Wittenberg and Leipzig.

Where this collected edition was printed is doubtful. Panzer ascribes all three editions to Basle. In the "Bibliotheca Lindesiana" what appears to be part of one of the editions is ascribed to Mathias Schürer at Strassburg. The type and initials appear like Cologne work, and it was probably printed either there or at Wittenberg.

The binding is of black calf ornamented with impressions from two panel stamps each used twice on one side. That on the obverse has in the centre a shield bearing quarterly 1 *and* 4 *the lilies of France,* 2 *and* 3 *the lions of England. Round the shield is the Garter bearing the inscription "hony · soyt · quy · mal · y · pence," and over all the English royal crown. On either side are two compartments, those on the right containing the turreted gateway and the fleur-de-lys, those on the left the Tudor rose and the pomegranate. Round all runs the inscription, divided at the corners by a fleur-de-lys, "Deus dit nobis suam pacem et post mortem vitam eternam amen." The panels on the reverse are almost identical, but the pomegranate and fleur-de-lys have been transposed.*

This volume was in another royal collection, viz., that of H.R.H. the Duke of Sussex, and contains his bookplate.

The present may be regarded as the companion volume to Henry VIII's own copy of the "Assertio Septem Sacramentorum" (1521) now at Windsor.

£150

109

LUTHER. EPISTOLA ADVERSUS CONSTITUTIONEM DE CLERI COELIBATU. 4to. *Calf.* *Wittenberg*, 1520

Not in the British Museum or Bodleian Library.

"The reason for the appearance of the present tract is not far to seek. The question of the celibacy of the clergy was beginning to be agitated by the German reformers.

Bodenstein issued in 1521 his 'Super coelibatu Monachatu et viduitate Axiomata,' and the year before had shown that he had at least the courage of his opinions by marrying, being the first priest to contract such a union. A very remarkable tract was issued on this event, 'Missa de nuptis Andreae Carolostatii [Bodenstein] et sacerdotibus matrimonium contrahentibus,' purporting to be Mass for Bodenstein's wedding, and for other priests contracting marriage. The freedom and coarseness of the language seems to show that the book was not intended to be taken seriously. In 1521 Luther's 'De votis monasticis' was printed at Wittenberg, and Luther himself was married in 1524. A number of tracts on the subject were written about this period. The present tract may almost certainly be dated 1520-21, for in the latter year a German version was printed at Heganau by Thomas Anshelm. 'Sant Vlrichs des heiligen Bischoffs zer Augspurg verteutschte cristliche schrifft, oder antwort an Babst Nicolaum, der sich unterstund nit mit recht sonder unbillich, nit ordenlich, sonder unbescheidenlich, den geystlichen celiche weyber wider gottes ordnung Zuuerbieten.'

"Considerably later, about 1550, an English version made its appearance with the following title: 'An epistel of moche learning sent by saint Huldericus, Bisshoppe of Augusta, called Augsburgh, unto Nicolas Bysshoppe of Rome, the fyrst of that name: agaynst the unmarried Chastitie of Priestes.' Of this there are copies in the British Museum and Bodleian.

"*The Latin version would appear to be very rare and unknown to most bibliographers. Panzer only quotes it from a catalogue.*"—E. GORDON-DUFF.

£40

110

LUTHER. A briefe collection of all such textes of the scripture as do declare ye most blessed and happie estate of thē that be upseted wyth sycknes and other visitations of God, and of thē that be departinge out of this lyfe, wyth most godly prayers and generall confessions, verie expedient and mete to be read to all sicke persones, to make thē wyllynge to dye. Wherunto are added two fruitfull and comfortable sermōs made by the famouse clarcke doctor Martine Luther, verie mete also, to be reade at the burialles, etc. 8vo. *Calf.*

[*Colophon:*] *Imprynted at London for Gwalter Lynne, dwellynge on Somers kaye, by Byllynges gate. In the yeare* 1549

The compiler of this little book (*of which only one other copy can be traced*) was Walter Lynne, the bookseller for whom it was printed. Of his early career little is known. In 1534 he was a bookseller in Antwerp where he had at least two books printed for him, but before 1540 he appears to have come over to London, probably on account of religious persecutions abroad. While Henry was on the throne he appears to have kept

quiet, but immediately on Edward's accession he began to issue books on the side of the LUTHERAN REFORMERS. In the three years from 1547 to 1550 he issued nearly thirty books, when, though he seems to have lived for a considerable time longer, his literary activity ceased. He was a clever man, able to translate several languages, and he tells us in one of his prefaces, he spent all his time in setting forth books in the English tongue. He appears to have been specially befriended by the family of the Duke of Somerset the Protector, as many of his books are dedicated to Anne, Duchess of Somerset. In the preface of the present book he refers to a great bereavement which he had sustained a year or two before, but what it was is not specified exactly. If it was his wife, he had married again by 1551 as he and his wife Anna are mentioned in the list of members of the Dutch Church of that year. In 1567 Walter Lyn and his wife occur in the returns of aliens, and as no children are mentioned, their loss may account for the reference in the preface. He probably died soon after, as an Annys Lyn, widow, is mentioned in 1571, and she is said to have been in England, and residing in Billingsgate Ward thirty years.

Besides the miscellaneous texts and prayers gathered by Lynne, he has added translations of two sermons by Luther concerning burials. Lynne seems to have been a great admirer of Luther, and translations of other sermons are included in other works which he printed.

The present book is very rare. There is no copy in the British Museum or Cambridge University Library, though there is one in the Bodleian among Bishop Tanner's books.

£63

111

LYNDSAY (ALEXANDER). NAVIGATION DU ROY JACQUES CINQUIESME du nom, autour de son Royaume et Isles Hebrides et Orchades soubz la conduicte d'Alexandre Lyndsay. *Folding map and plate.* 4to. ORIGINAL VELLUM. *Paris*, 1583

A Scottish volume of superlative rarity.

THIS IS BELIEVED TO BE THE FINEST KNOWN COPY of this excessively rare book. "It appears by the dedication to the Duc de Joyeuse that Nicholay (premier Cosmographe du Roy) had made a map and a memoir on Scotland during his residence there, and that he printed this, together with a translation of Lyndsay's navigation of James V, at the request of Dudley, afterwards Duke of Northumberland, who was ambassador from Henry VIII to the French King in 1546. Lyndsay's Navigation was translated into English from this book in 1710."—*Grenville Catalogue.*

Lyndsay was a celebrated Scottish pilot. The book was designed as a hydrographical guide, and was termed a *Rutter* (after *Fr. Routier*).

£105

112

LYTTON (SIR E. BULWER). *The famous Novelist.* AN IMPORTANT SERIES OF 54 AUTOGRAPH LETTERS, SIGNED, BEING THE ORIGINAL CORRESPONDENCE OF LYTTON AND LADY MORGAN between the years 1826 and 1853.

Of the fifty-four letters the following may be noted:

Dublin, Sept. 4th 1826. ". . . . I dont know whether it is lawful for authors to do such things. But as you are not likely to meet with my book elsewhere, perhaps you will accept it from myself," etc.

Probably referring to his volume of poems "Weeds and Wild Flowers," published in 1825.

C(raven) Cottage, Aug. 7 1840. ". . . I continue very ill—the worse, I think, for the Cheltenham Waters and am going to Wiesbaden. . . ."

Owing to excessive industry his health broke down at this time.

Portman Sq. 1840. ". . . I am very much obliged to you for allowing me the consolation of thinking my play may have beguiled a weary hour. . . . I have been severely unwell, but am better," etc.

1840. "I hope for ever by the great Bentley the Phalaris *not* of New Burlington Street. . . ."

1840. Praising Lady Morgan's book. "I hear it most highly spoken of and look forward with much pleasure and interest to the quiet enjoyment of it at my Cottage," etc.

25 May 1841. Enquiring for the name of an Italian gentleman whom he heard sing at Lady Morgan's house.

Lincoln, 21 June 1841. "Your letter finds me in a committee room. Babel around me. . . . It is a most severe contest here. In this district Ministers are at a terrible discount."

Referring to the Election in which Lytton lost his seat.

2 pages, 8vo., 6 May 1844. "You are as usual, most amiable in your allusions to Schiller."

Lytton's "Poems and Ballads translated from Schiller" was published in 1844.

Great Malvern, 31 July 1844. "Your agreeable letter found me conversing with you —at least in Print. I have just been renewing an old acquaintance with the charming 'Florence Macarthy!' . . . and what a relaxation it proved amidst the chilling rigours of the Water Cure. What a beautiful novel it really is," etc.

1844. Praising the memory of Sir Chas. Morgan who had recently died. "I have not turned to Epictetus for many long years. I shall now open his Stoic pages with a more reverent feeling."

1844. "I seldom look at a newspaper when out of town, in total darkness as to Henry's collision with Mr. Cochrane," etc.

1844. "Disraeli's book seems very clever and brilliant, and I always liked him so much, during the time in which we were thrown together that I feel unaffected sympathy in his success. Your old friend Croker must find the lashes he received at your fair hands, smart again under the *Coningsby* discipline."

Also relative to a riverside cottage he wishes to sell.

30 Aug. 1846. "I am not surprised at the warm reception the Irish meets with. I have not yet had the volume but shall no doubt on returning to town. I am not a little proud that the preface was partially composed at Knebworth."

7 Nov. 1850. "The Report in the Morning Post was an absurd electioneering exaggeration."

Relative to his deafness and health.

1851. He is leaving England but he requested Bentley to send Lady Morgan a copy of his "Harold."

1854. "Disraeli and Milman ought to play into each other very prettily. The theologian of the jews and the Jew among the historians. That was a splendid idea of Dis's by the way that the cleverest Jesuits were disguised Jews! What rogues he makes them."

1855. "I am chained by tyrannical business and early in October I propose going abroad for the winter," etc.

The whole inlaid to a uniform size and bound into a folio volume, green morocco. The letters are enriched by the addition of Sir Thomas Lawrence's exquisite Original Drawing for his famous portrait of Lady Morgan.

£400

113

MADAME DE MAINTENON AND CHRISTIAN PERFECTION

MAINTENON (MME. DE). *Married to Louis XIV in* 1684. THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED, of her entirely unpublished "DISCOURS SUR LA PERFECTION CHRÉTIENNE TIRÉ DE PLUSIEURS AUTRES" (Auteurs).

Quite Complete, comprising 144 pages in all.

This exceedingly important manuscript is preceded by a holograph letter (signed with her parafe) from Mme. de Maintenon to Mademoiselle de Monchy. 4 pp. 12mo.

The manuscript is immediately followed by another in a different handwriting (probably by the recipient of the above—Mademoiselle de Monchy) entitled: Ordre de Jour.

This covers 10 pages.

In her letter to the Mademoiselle the Marquise de Maintenon says:

"I will send you Mademoiselle, a book entitled 'Perfection Chrétienne'" (the present Manuscript). Etc., etc.

This most precious *unpublished* Manuscript, which is signed no less than twelve times with the Maintenon parafe, afterwards passed into the possession of the Du Plessis family for whom it was bound in its present binding of red morocco—the Du Plessis arms appearing on the sides.

Madame de Maintenon was one of the most wonderful women in history. Not only was she the mistress of the "Grand Roi," but his wife (after the death of Marie Thérèse).

£200

114

MARY STUART AND ELIZABETH

MAITLAND (WILLIAM). *Lord of Lethington.* HOLOGRAPH LETTER, SIGNED. 1 full page, folio; *February 27th* 1561 (old style), 1562 (new style). To Robert Dudley (afterwards Earl of Leicester), Queen Elizabeth's famous favourite.

An excessively important Mary Stuart document.

"My veary good Lord. After my most harty Recomendations to yo^r good L.(ordship) althogh I have no great subiect wherewith to trouble yo^r L.(ordship) for the p̄nt (present) yet having so good occa̅on (occasion) by this bearar the L.(ord) off, St. Colmes going thither to write somewhat onto yow I wold not neglect the same as well off duety to avoyde the suspicion off Ingratitude wch (which) I shold justly Incur if I did forget the great gentlenes and favor It hath pleased yow to shewe towardes me at all tymes when my chanse was to be In that Realme as also to Require yo^r L. y^t (that) by your good meanes my service may be most humbly Recomended to the Quenes Maty. In soche good sort as It be not taken for presumption, whose benefites to us all and most bountiful humanity towardes my selff In pticular (particular) hath geaven me Juste occa̅on (occasion) to honor and Reverence her maty. In all services (*that off the Quene my M^rs.* (*Mistress*) *and her Realme onely Reserved*) to be ever at her co̅andement. I must also Require yow according to that demonstration off *good will yow have already made towardes my maistress and the trust her hyghnes hath Reposed In yow to procure alwayes the continewance* (*continuance*) *off amity and Increase off thintelligence begone* (*begun*) *betwixt their Mats.* (*Majesties*) wch (which) I hope shall no less tend to the co̅en (common) wealth off both the Realmes then to the estimation and hon^or in pticular (particular) off soche ministers as shall most ernestly travell (travail) thairin whereoff as yow have bene the principall so I dout (doubt) not but yow shall deserve and purchase thankes off both. *As for my M^rs.*

(*Mistress*) *I know therbe not many off whome she hath a better opinion then off yow* and will not faill to Requite that good offer yow have already done whensoever thoccāon (the occasion) shalbe offred. And so I take my Leave frō (from) the XXVIIth off february 1561.

yo^{r} good L.(ord's) assuredly at Cōmandement
W. Maitland."

Addressed: "To My veary good Lord
My Lord Robert Dudley Maister off horses
to the Q.(ueen's) Ma^{ty} off Engl."(and).

In the history of Queen Mary no figure stands out more prominently than that of William Maitland of Lethington. Born about 1528 he was the eldest son of Sir Richard Maitland and his wife Mary Cranstoun. He was educated first at the University of St. Andrew's and then on the Continent, and became renowned for his scholarship and literary gifts. After serving for some time with the Queen Regent, he became a strong advocate for an alliance between Scotland and England, and in 1560 went to London as one of the commissioners. After the death of Francis II in December 1560, a general desire arose in Scotland for Mary's return, and in 1561 Maitland used every endeavour to persuade Elizabeth to look upon the project with favour, and to enter upon negotiations for an alliance, and the recognition of Mary as heir presumptive. On 1st September 1561, Maitland went to England to announce Mary's return to Scotland, returning in October, and he again went to England on 25th May 1562, to endeavour to arrange for an interview between the two queens. In the interval between these two journeys, on 27th February 1561-2, the present letter was written, and its whole tone indicates the writer's desire for a friendly settlement between the two kingdoms. With this object in view he spared no pains in writing conciliatory letters to all whom he thought might prove of assistance towards his end. Robert Dudley, to whom the letter is addressed, was the principal favourite of Queen Elizabeth, indeed for a considerable time it was considered probable that she might make him her husband. Dudley's wife, the ill-fated Amy Robsart, had been killed in 1560, and many thought that she had been put out of the way to allow of this marriage taking place. Elizabeth finally determined to remain single, and in 1563, when the question of Mary Stuart's marriage was discussed, suggested Robert Dudley. He was created Baron Denbigh and Earl of Leicester in September 1564, with a view to fitting him for this promotion, but the scheme was put an end to by the marriage of Mary and Darnley in 1565.

Maitland's influence over Mary was considerably lessened by her infatuation for Rizzio, and there is little doubt that Maitland was a party to his murder. It seems also clear that he had a good deal to do with the murder of Darnley. Though later the Queen did not look upon him with her former favour, he persistently endeavoured as far as possible to do all he could for her. As one by one her friends fell away Maitland still remained faithful, and though very weak in health continued to do all in his power for his royal mistress. Maitland died in prison in Leith on 9th June 1573, just after delivering up Edinburgh Castle to the English Commander Drury. This was for him a happy release since it spared him the ignominy of a public execution.

Maitland was certainly one of the most patriotic politicians of his age, and he spent his life and met his death in his attempts to serve Queen Mary.

This appears to be the only letter of Maitland's relative to his Royal Mistress that has occurred for sale.

£250

115

MARIE ANTOINETTE AND LOUIS XVI. The original Marriage Contract between the Vicomte de Coulaincourt and Mdlle. de Tilly Blaru, dated *14th September* 1788. 22 pages, 4to, and folio.

The signing of this Marriage Contract was witnessed by the following members of the Royal house:

Louis XVI.
Marie Antoinette.
Louis Stanislas Xavier (Louis XVIII).
Charles Philippe (Charles X).
Elizabeth Marie ("Madame" Elizabeth, the heroic sister of Louis XVI).
Madame Adelaide (Aunt of Louis XVI).
Madame Victoire (Aunt of Louis XVI).

All of whom added their autograph.

Also many other signatures of witnesses to the marriage contract.

"C'était un usage constant, aux derniers siècles, que les souverains signassent aux contrats de mariage des personnes qui les approchaient; c'était un honneur fort recherché."

£60

116

MARRYAT (CAPTAIN). THE ORIGINAL HOLOGRAPH MANUSCRIPT of his very famous novel, "THE SETTLERS IN CANADA." *Covering* 150 *pages*, folio. *Blue morocco.*

This is one of the most important Authors' Manuscripts that has ever occurred for sale. Only one other Marryat manuscript appears to have come into the market.

"The Settlers in Canada" is by far the best of Marryat's stories.

This, the Original Manuscript, differs considerably from the book as published.

A copy of the original edition of the printed version accompanies the manuscript.

£225

117

QUEEN VICTORIA AND THE PRINCE CONSORT

MARTIN (SIR THEODORE). The Life of His Royal Highness the Prince Consort. *Portraits and plates.* First edition of each volume. 5 *vols., original cloth.* 8vo. 1875-1880

The unique presentation copy from the Queen to R. Lohlein, the Prince Consort's devoted personal attendant. Each volume bears an inscription in the autograph of Her Majesty, in every instance covering the whole of the page it is written on. "R. Lohlein with the kindliest feelings from his life-long patron Victoria." The first volume being published before Her Majesty was proclaimed Empress of India, she has signed the inscription as Queen; in the other four volumes Her Majesty signed as Queen-Empress.

These five volumes have been greatly cared for and are in spotless preservation.

£80

118

MARY STUART. HER ORIGINAL GRANT OF LANDS to Sir John Coloquhoun. *Dated Edinburgh, April 21st* 1567.

"Mary by the Grace of God Queen of Scots. To all and sundry our lieges and subjects whom it concerns to whose knowledge these our letters shall come. Know ye us to have given and granted and by these our letters we give and grant to our beloved John Coloquhoun of Lus knight, his heirs or assigns one or more the ward and nonentres rents ferms profits and dues of all and sundry the lands of Letterowalmore Fynnart Porchapill Forlinbrek Strongarton Duirling Stukedow and Kilmardeme extending to fourteen pound land of old extent, with their appurtenances, lying within the Earldom of Lennox and our sherifdom of Dumbarton pertaining to the said John, heritably holding immediately of our sometime dearest spouse Henry King of Scots Duke of Albany Earl of Ross and Lennox etc. immediate superiour to the said John, of all the time begone that the same were in our hands as superiours thereof, by reason of ward and suchlike, of all years and terms to come that the same shall happen to be in our or our successor's hands by reason of ward or nonentry. And ever and until the lawful entry of the rightful heir or heirs thereto being of lawful age with the relief thereof when it shall happen. *To be held* and to be had the ward nonentries and relief of all and sundry the said lands and all rents, fines and dues thereof to the said John his heirs and assigns during the said space, with all and sundry commodities liberties profits and rightful appurtenances whatsoever pertaining or (that) rightfully may pertain thereto. *With power* to the said John his heirs and assigns aforesaid to inter meddle and take up the rents ferms profits and dues of all and sundry

the lands above written with their appurtenances at their own hands during all the tyme of the ward and nonentry thereof above specified together with the relief thereof when it shall happen. And to dispose thereof at their pleasure. And to occupy the said lands with their own goods or to set them to tenants as they shall think most expedient during the said space with court plaint heregeld, bloodwite and merchete, fines amercements and escheats of the said courts with all and sundry other commodities and liberties freely quietly well and in peace without any revocation or recalling whatsoever. Wherefore we charge strictly and command you all and sundry our lieges and subjects foresaid, that none of you take in hand to make any impediment, let or disturbance, to the said John his heirs and assigns in the peaceable possessing enjoying, taking up, intermeddling and disposing of the ward nonentries and relief of all and sundry the forenamed lands and all rents ferms profits and dues thereof, during the space foresaid. After the form and tenor of these our letters under every highest pain and charge that after may follow.

"Given under our privy seal at Edinburgh the twenty-first day of April, the year of God Fifteen hundred three score seven years. And of our reign the twenty-fifth year."

Although this document is dated from Edinburgh, *Mary was actually at Dunbar, having been carried there by Bothwell two days previously.*

Issued at a most momentous period in the Queen's life, Darnley having been murdered just over two months previously.

The Sir John Colquhoun "of Luss" to whom this grant of land was made was Darnley's first cousin, and it was presumably made in order to placate him.

£200

119

MATHER'S MAGNUM OPUS

MATHER (SAMUEL), *son of Increase.* HOLOGRAPH LETTER (SIGNED), 3 pages, folio. *Witney, Oxfordshire, July* 14, 1712. To the Rev. John Walrond.

A HIGHLY IMPORTANT LETTER of great length relative to the abridgment of his brother Cotton's invaluable MAGNALIA CHRISTI AMERICANA; and of writing a History of New England. A very long letter.

"Besides which I proposed to give a short History of ye Puritans in England from ye Troubles of Frankfort, down to the *first planting of New England.* Then to give an account of ye State of Religion in ye Nation at that juncture and adding the reasons given by ye Ministers of Q. Elizabeth & King James ye first his reign.

". . . I brought down ye works to 1681." But, he continues, the gentleman who promised monetary support failed him and the work remains unfinished.

£60

120

INCREASE MATHER AND CHRISTIANITY AMONG THE INDIANS

MATHER (INCREASE). HOLOGRAPH LETTER SIGNED, 1 full page, 4to (closely written). *Boston, January* 10, 1710-11. To Sir William Ashurst.

Entirely on the affairs of "ye colledge" and Christianity among the Indians, he mentions that some think that the Scholars should devote themselves wholly to the service of the Indians.

"I conceive, if any hopefull young students will (with ye consent of your partner) promise (where they shall be duely qualified) to endeavour to promote Christianity among ye Indians altho they should also preach ye Gospels in English Congregations (as old Mr. Eliot did, and Mr. Danforth and Mr. Rawson and others now doth with great blessings to ye Indians)," etc., etc.

The recipient of this letter was the Lord Mayor of London, the son of Henry Ashurst, the Treasurer of the Society for the Propagation of the Gospel. Henry Ashurst was deeply interested in Eliot's missionary efforts in North America, and that Apostle to the Indians termed him his worthy and true friend.

EXTREMELY IMPORTANT.

£60

121

MEETING OF GALLANTS at an Ordinarie, or the Walkes in Powles. **Black Letter.** *In verse and prose. Morocco.* 4to.

London, Printed by T. C. and are to be solde by Mathew Lawe dwelling in Paules Churchyard, 1604.

A superb copy of an Elizabethan volume of the greatest Shakespearean interest and of *superlative rarity*. It is also one of the very earliest of the Shakespeare allusion books.

Only TWO OTHER COPIES have survived, and both are now locked up in National libraries (British Museum and Bodleian).

Nearly fifty years ago the British Museum paid £81 for George Daniel's copy, which was thus described:

"This very rare and curious work is not mentioned by Lowndes in the first edition of his Manual. It commences with a Poetical Dialogue between Warre, Famine and Pestilence. The Tales of my Landlord then follow, 'where the Fatte Host tells Tales at the upper ende of the Table.' Mine Host, however, has not all the conversation to himself, the guests coming in for a very fair share. One of the interlocutors, Ginglespur,

THE
Meeting of Gallants
at an Ordinarie:

OR

The Walkes in Powles.

LONDON

Printed by T. C. and are to be ſolde by Mathew Lawe, dwelling in Paules Church-yard. 1604.

alludes to one of Shakespeare's plays: 'This was a prettie *Comedy of Errors* my round host'; to which my Round Host makes the following reply: 'O, my bullies, there was many such a part *plaide uppon the stage* both of the cittie and the suburbs.'

"The present is, indeed, the only copy that has ever occurred. It was purchased at the sale of George Chalmers' Library and is the only copy cited by Mr. Bohn in his new edition of Lowndes."

Although Daniel did not know it, Malone owned Isaac Reed's copy (now in the Bodleian Library), and from it Halliwell-Phillipps made his well-known Shakespearean reprint in 1841.

£275

See Illustration

122

MELANCTHON AND THE "CONCORD OF THE CHURCHES"

MELANCTHON (PHILIP). *A. l. s.*, in full, "Philippus Melancthon," in Latin, with a Greek quotation from Pindar. 1 page folio, 26 *March*, 1540. To Dr. J. Lange.

"Although I am sorry to read of your quarrel about de Fontibus and the ill will arisen thereupon, yet I know that acting wisely you study skilfully to heal such evils; by lesser offices I have studied to turn him of whom you write to the use and even the honour of the church. Concerning myself if he speaks a little lovingly, while yet reprehending much in me, nevertheless as to this I think I can quote a Pindaric line [Greek quotation follows]. Certainly I have striven to maintain the CONCORD OF THE CHURCHES and deem myself to be tolerably a philosopher in that kind of thing."

Written at a most important period of the "Reformer's" life. On the 3rd March Philip "the Magnanimous" (of Hesse) had married his second wife, Marguerite de Saale, his first being alive—this bigamy was sanctioned by both Melancthon and Luther.

£40

123

AN UNKNOWN AND UNPUBLISHED VERSION OF MENDELSSOHN'S "SURREXIT PASTOR"

MENDELSSOHN. THE ORIGINAL HOLOGRAPH MANUSCRIPT of his Motet (Musical Score) "Surrexit Pastor." Dated Coblentz, Aug. 14, 1837. *Bound in red morocco.* 13 pages, 4to.

This version is unpublished, and is extremely important.

Written for the nuns of Trinite del Monti, Rome. With the music and words entirely in the Autograph of this great Composer.

At the end of the volume is ANOTHER ORIGINAL HOLOGRAPH MANUSCRIPT by Mendelssohn, being part of another version of "Surrexit Pastor," comprising variations of the last ten bars of Movement 1; also No. 2, and the first nineteen bars of the last Movement.

MANUSCRIPT VERSIONS COMPARED WITH THE PRINTED VERSION OF 1838.

The printed version consists of 4, not 3 numbers as in the present manuscript, viz.:

(1) "Surrexit Pastor." Solos and Chorus (almost identical with No. 1, Version I, of MS.).

(2) "Tulerunt Dominum meum." Duet for Two Soprani. Slightly different in the accompaniment of a few bars when compared with MS. Version I.

(3) 11 Bars of Solo for Alto. "Surrexit Christus in Chorale" style.

(4) Chorus. "Surrexit Christus." Follows No. 3 of Version II with few divergences. A few bars omitted; a few slightly altered.

The duet in Version II is *entirely different from the one in the printed copy* and from the one in Version I. Mendelssohn, therefore, in the copy sent to the publisher, Simrock, (in August or September 1838 before leaving Düsseldorf for the Birmingham festival, 19th September 1822) did not follow exactly either of the two versions. This was shortly after his marriage.

In the printed copy of the three Motets forming the set composed for the Nuns of Sta. Trinita de' Monte, "Surrexit Pastor" is No. 3, but *in this manuscript it is headed* No. 2.

MENDELSSOHN'S ACCOUNT OF THE ORIGIN OF "SURREXIT PASTOR"

"When the Ave Maria sounds, it is time to go to the church of Trinità de' Monti, where French nuns sing; and it is charming to hear them. I declare to heaven that I am become quite tolerant, and listen to bad music with edification; but what can I do? the composition is positively ridiculous, the organ-playing even more absurd. But it is twilight, and the whole of the small bright church is filled with persons kneeling, lit up by the sinking sun each time that the door is opened; both the singing nuns have the sweetest voices in the world, quite tender and touching, more especially when one of them sings the responses in her melodious voice, which we are accustomed to hear chanted by priests in a loud, harsh, monstrous tone. The impression is very singular; moreover, it is well known that no one is permitted to see the fair singers, so this caused me to form a strange resolution. *I will compose something to suit their voices*, which I observed very minutely, and *I mean to send it to them*—there are several ways of accomplishing this. That they will sing it I feel assured; and it will be pleasant for me to hear my chant performed by persons whom I never saw, especially as they must in turn sing it to the *barbaro Tedesco*, whom they also never beheld. I am looking forward to it. The text is in Latin, a prayer to the Virgin . . .

"The 'Hebrides' is completed at last and a strange production it is. *The chant for the nuns is in my head*; and I think of composing Luther's chorale for Christmas. . . ." (*See Mendelssohn's letter from Rome*, 20th December 1830.)

The motets of Mendelssohn, again, have but little affinity with those of Haydn, Mozart, and Cherubini—indeed, they can scarcely be said to have any; for in spite of the dates at which they were produced, they may more fairly be classed with *the great works of the Eighth Epoch* (*that of Bach and Handel*) to which their style very closely assimilates them. *We need scarcely refer to his three motets for treble voices written for the convent of the Trinità de' Monti at Rome, as gems of modern art. . .—W. S. Rockstro.*

"The third motet, 'Surrexit pastor honoris,' is undoubtedly the best and best carries out the original conception. The first movement is antiphonal. The four-part chorus keeps repeating the strophe as it is given out by the solo-quartett. The conception of the 'faithful Shepherd' gives to the whole movement the pastoral character which is so clearly expressed by the organ accompaniment. . . . The duet for two soprano voices, 'Tulerunt Dominum meum' is certainly one of the best numbers of church music which Mendelssohn ever wrote. . . . This movement seems to have been composed expressly for the sweet voices of the two nuns; it is overshadowed by the mystical twilight of the church. Then the Alto gives out the theme '*Surrexit Christus spes mea*' once more in the style of the old chorale and the chorus takes it up in joyful exultation, and sings to the end with increasing breadth of style.

"In these motets we find everywhere an endeavour to reconcile the old traditional conception with the spirit of a new epoch," etc.—*August Reissmann.*

The three motets are published under the *opus* number 39, and English words were adapted to them by Walmisley, the distinguished professor of music at Cambridge. The motet, "Surrexit Pastor," is *the third and most elaborate of the series and the variations in this manuscript are both important and interesting*, being dated so long after the date when the Motets were written. The composer was noted for the careful recension to which he subjected his compositions.

The holograph corrections throughout these manuscripts are very numerous.

There is also a Holograph Letter, signed, of Mendelssohn, 1 page, 8vo, to Dr. Emanuel Geibel, Leipzig, 20th September 1847:

"I find that there is no answer here to my last letter; as I am going to Berlin for a few days, to play some apparently very popular work, and as it would be very disappointing to me if we did not meet there this year, I earnestly beg you to send to me by return of post (adr. Jasen Strätze 51, Berlin) and let me know where you will be staying in that town. It will be months before I can journey thither again, and I would clasp your hand if possible."

MENDELSSOHN DIED AT LEIPZIG ON THE FOLLOWING 4th November, SIX WEEKS AFTER HE WROTE THIS LETTER.

THE PRESENT IS ONE OF THE MOST IMPORTANT OF MENDELSSOHN'S MUSICAL MANUSCRIPTS EVER OFFERED FOR SALE.

£200

124

MEZZOTINT PORTRAITS OF LADIES after paintings by famous artists from Van Dyck to Reynolds. The portraits have been carefully inlaid and bound in 4 volumes, folio. *Red morocco extra, gilt leaves.*

There are in all 331 Mezzotints.
The following choice impressions may be noted:

HER ROYAL HIGHNESS THE PRINCESS AMELIA, ETC. *After Ph. Mercier*, 1728, *by J. Simon.*
First state.

MARIA, DUCHESS OF ANCASTER. *After Sir J. Reynolds by J. Watson.*
PROOF. Very brilliant and early. With the names of the artist and engraver etched in, and with an error in the inscription: "Ducthess."
In this state it was UNKNOWN TO J. CHALONER SMITH (the compiler of the Catalogue of "British Mezzotint Portraits").

ELIZABETH, COUNTESS OF ANCRAM. *After P. Falconet by Val. Green*, 1771.
A brilliant impression.
The Countess was the daughter of Chichester Fortescue of Dromisken, Co. Louth (Ireland), by Elizabeth Wellesley, daughter of the 1st Lord Mornington (the family of the great Duke of Wellington).

THE PRINCESS ROYAL (Ann, eldest daughter of George II). *After Ph. Mercier*, 1728, *by J. Simon.*
First state.

HER HIGHNESS PRINCESS ANN, eldest daughter to his Royal Highness George, Prince of Wales. *After Sir G. Kneller*, 1719, *by J. Smith*, 1720.
First state.

MISS ELIZ. APPLETON.
Early impression before the artist's and engraver's names.
UNKNOWN TO J. C. SMITH.

THE LADY ARLINGTON. *After Sir P. Lely by A. Browne.*
First state, without the engraver's name.

MRS. BADDELY (the famous actress). *After Zoffany by R. Lowrie.*
A very early and beautiful impression.

MISS BANKS. *After H. D. Hamilton by R. Lowrie.*
PROOF before the inscription.

The Right Honble. Lovisa, Countess of Berkeley, daughter of Charles Leñox, Duke of Richmond and Leñox. *After Sir G. Kneller by J. Faber.* 1742.
Early state with the name spelt "Lovisa."

Her Grace the Dutchess of Bolton, etc. (Henrietta Crofts.) *After Sir G. Kneller by J. Smith* (1703).
Second state.

Madame Elizabeth Brownlowe (as a child). *After W. Wissing by J. Smith.*
With "A Browne excudit," partly erased and "E. Cooper" written in a contemporary hand, over it.
Unknown to J. C. Smith in this state.

Mrs. Bull.
Proof before all letters.

Miss Cabben. *After G. Willison by V. Green,* 1770.
First state—before the name. With the artist's and engraver's names etched in.

Lady Mary Campbell.
Proof before all letters.

Lady Mary Campbell (Miss Plunket). *After Will. Hoare by Richd. Houston.* "*Printed for and sold by Robt. Sayer, opposite Fetter Lane, Fleet-street.*"
Unknown to J. C. Smith in this state.

Her Royal Highness the Princess Carolina, etc. *After Ph. Mercier,* 1728, *by J. Simon.*
First state.

Her Most Excellent Majesty, Queen Caroline. *After J. Vanderbank,* 1736, *by J. Faber,* 1739.
First state.

The Lady Cartteret [*sic*]. *After Kerseboom by J. Smith.*
Second state.

Miss Catley, in the character of Euphrosyne.

"All I ask of Mortal Man
Is but to Love me while he Can.
Vide Comus. Act II. Scene 1st.'

After W. Lawrenson by R. Dunkarton. 1777.

Charlotte, Queen of Great Britain, etc., etc. 1761.
Before the artist's and engraver's names.
Unknown to J. C. Smith in this state.

Her Most Excellent Majesty Charlotte, Queen of Great Britain, etc., 1762.
Before the artist's and engraver's names.

The Lord Churchill's two Daughters. *After Sir G. Kneller by J. Smith.*
First state. Excessively rare. J. C. Smith says only three impressions are known.

Mrs. Cibber. *After T. Hudson by J. Faber.* 1746.
The excessively rare First State, of which, according to J. C. Smith, only four impressions are known.

Mrs. Cibber. *After Pine by Umfrey.* 1772.
A very brilliant and early impression.
Unknown to J. C. Smith.

The Dutchess of Cleaveland. *After Sir P. Lely by R. Williams.*
First state.

The Dutchess of Cleaveland. *After Sir G. Kneller by J. Smith.*
Second state.

Miss Rafter [*sic*] (Mrs. Clive) in the character of Phillida [*sic*]. *By G. Schalken.*

"See native Beauty clad without disguise.
No art, t'allure a paltry Lover's Eyes,
No stiff, sett Airs, which but betray the Mind
But unaffected Innocence, we find," etc., etc.

The celebrated Mrs. Clive, late Miss Raftor in the character of Philida. *Engraved by J. Faber.* 1734.
Second state.

(Mrs. Clive.)

"When Beauty pleads her own resistless cause,
She not sollicits, but commands applause,
Thro' ev'ry Eye convinces ev'ry mind,
And in one Language conquers all mankind.
A Language o'er the Globe like Day reveal'd,
And only from the Blind, like Day conceal'd."

Before the artist's and engraver's names.
Unknown to J. C. Smith.

"Beauty's Tribute" (Miss Cooper). *After Sir P. Lely by W. Faithorne.*
Proof before the inscription with the artist's and engraver's names etched in.

Maria (Gunning), Countess of Coventry.
Before the artist's and engraver's names.
Unknown to J. C. Smith.

The Rt. Honourable Lady Elizabeth Cromwell. Whole length standing. *After Sir G. Kneller by J. Smith.* (1702.)
First state.

Mrs. Cross. (1700.)
Proof before the artist's and engraver's names.
Unknown to J. C. Smith in this state.

Lady Elizabeth Cutts (Mrs. Morgan). *After Sir G. Kneller by J. Becket.* (1698.)
Before the inscription.

Madam d'Avenant. *After Sir G. Kneller by J. Smith.* (1689.)
First state.

Madam Davis. Actress and mistress of Charles II. *After Sir P. Lely by R. Tompson.*

Miss Salethea Dawkens. *After J. Toer by P. Stee.*
The only mezzotint by Stee.

Lady Ann Dawson. 6 × 4½ inches.
Proof before all letters.

Nancy Dawson. *By C. Spooner.*
First state.

Nancy Dawson. *By J. Watson.*
Before the artist's and engraver's names.
A brilliant impression.

The Rt. Honble. the Countess of Dorset. Full length, standing. *After Sir G. Kneller by Faber.*
First state.

Sign^a. Lisabetta Du Parc detta la Francesina. *After G. Knapton by J. Faber.* 1737.
This celebrated cantatrice was especially brought from Italy in 1735 to sing in Handel's operas.

Lady Erskine. *After A. Ramsay by J. Watson.*
"*London: Printed for Robt. Sayer, Map and Printseller, at the Golden Buck near Serjeants Inn, in Fleet Street, Price 5s.*"
Unknown to J. Chaloner Smith with the aboye imprint.

The Right Honble. Mary Feilding, sole daughter and heir of Barnhā Ld. Visc. Carlingford. *After Sir P. Lely by I. Beckett* [sic].
Second state.

Helena Forman (Rubens' second wife).
Proof before all letters.

Mrs. Gibbons and Mr. (Grinling) Gibbons (the celebrated wood-carver). *After Closterman by J. Smith.* (1691.)
Second state.

The Duchess of Grafton. *By Schenk.*
This particular plate by Schenk was unknown to J. Chaloner Smith.

Lady Grammont ("La Belle Hamilton"). *After Sir P. Lely by McArdell.*
An extremely brilliant impression of this charming portrait, one of the "Windsor Beauties."
Second state.

Lady Harriot Grosvenor. 1774.
Before the artist's and engraver's names.

Mrs. Grosvenor Landry [*sic*] Woman to the Queen.
Not mentioned by Bromley. Without the artist's and engraver's names.

Miss Gunning. *After Cotes by Spooner.*
First state.

Eleanor Gwynn. *After Sir P. Lely by V. Green.* 1777.

Mrs. Hackett. *After J. Riley by J. Smith.* (1690.)
First state.

Mrs. Hamilton. *After M. Cregan by C. Turner.*
Proof before all letters.

The Honble. Madame Constantia Hare, Twinn-sister [*sic*] to Montague Hare Esqr. deceas'd, Daughter to the Right Honble: Henry Lord Colerane, Baron of Colerane, etc. *After H. Verelst by J. Smith.* (1694.)
Second state.

Miss Harriote.
Before the artist's and engraver's names.
Unknown to J. C. Smith.

Miss Hawley. *By F. Coates.*
Proof before all letters.
Unknown to J. C. Smith.

Miss Hill. *After Russell by J. Dean.*
Proof before the name. Very wide margins.
Unknown to J. C. Smith in this early state.

Mrs. Howard. *After J. Peters by J. Faber.*
First state. Not mentioned by Bromley.

Lady Hume. *After Cosway by V. Green.* 1783.
First state. Before the name, with artist's and engraver's names etched in.
Unknown to J. C. Smith in this state.
Very brilliant.

Mrs. Arabella Hunt. Dyed December 26th, 1705. *After Sir G. Kneller by J. Smith.* 1706.
First state.

The Right Honble: the Countess of Jersey. *After Sir G. Kneller by J. Faber.* 1740.
First state.

A Jewess. *After Rembrandt by C. Corbutt.*
Proof, before the name and address of the publisher.
Unknown to J. C. Smith in this state.

Polly Jones. *After H. D. Hamilton by Jas. Watson,* 1771.
First state with inscription etched in and before the name.

Miss (Polly) Jones. Half-length, with open book. *After C. Read by J. Watson.*
Before the artist's and engraver's names.
Unknown to J. C. Smith in this state.

Katharine [of Braganza], Queen Dowager. *By J. Smith.*
Unknown to J. C. Smith in this state.

Anne Killigrew. *After herself by Blooteling.*
Unknown to J. C. Smith.
Anne was Maid of Honour to the Duchess of York, and a celebrated wit and beauty. She was much praised by the poet Dryden.

Mrs. King. *After Hamilton by J. R. Smith.* 1772.
A very early state with inscription etched in.
Unknown to J. C. Smith in this state.

Mrs. Knight, a famous singer and favourite of King Charles II. *After Sir G. Kneller by J. Faber.* 1749.
First state.

Lady with Fan (said to be Peg Woffington). *By Frye.* 1761.
Proof before the inscription.

Lady George Lennox. *After Ramsay by Corbutt.*
A very early impression.
Unknown to J. C. Smith.

Margaret Lady Bingham (Countess of Lucan). *After Angelica Kauffman by Jas. Watson.* 1775.
Brilliant trial proof.

Miss Lumsden. *After G. Willison by T. Watson.* 1770.
First state, before the inscription. With the artist's and engraver's names etched in.
Very brilliant.

Catharine Macaulay.
Proof before all letters. This state was unknown to J. Chaloner Smith.

Miss Flora Macdonald.
Before the artist's and engraver's names.

Serenissima Maria D.G. Angliae Scotiae Franciae & Hiberniae Regina, etc. *After Sir G. Kneller by J. Smith* (1703).
Unknown to J. Chaloner Smith in this state.

Serenissima Maria D.G. Angliae Scotiae Franciae & Hiberniae Regina, etc. *After Sir G. Kneller, "Eques pinx," by J. Smith.*
Unknown to J. C. Smith in this state.
Very brilliant.

Marie Thérèse Charlotte de France, Madame, Duchesse d'Angoulême. *After Huet Villiers by C. Turner.* 1812.
Unknown to J. C. Smith.

Madam Dorothy Mason. *After W. Wissing by J. Smith.* (1686.)
Before "E. Cooper exc."
Unknown to J. C. Smith in this state.

Ortance Manchini, Dutchess of Mazarin. *After Sir P. Lely by Carolus Allard.*
Unknown to J. C. Smith in this state.
Hortense Mancini was the niece of the celebrated Cardinal Mazarin. She married the Duc de Meilleraye, but left him and went to Rome; was afterwards under the protection of the Duke of Savoy, and finally came to England. Charles II allowed her a pension, and she lived at Chelsea for many years, esteemed by the witty, gallant, and polite. She died 2nd July, 1699.

Lady Middleton. *After Sir P. Lely by McArdell.*
An extremely brilliant and early impression.

Lady Ann Montagu. *After Sir P. Lely by R. Thompson.*
Proof before all letters.

The Honble. Lady Essex Mostyn. *After Sir G. Kneller by J. Smith.* 1705.
Second state.

Mrs. Mountain. *After I. J. Masquerier by C. Turner.* 1804.
Unknown to J. C. Smith.

Mrs. Newcome.
Without artist's or engraver's names.

Elizabeth, Countess of Northumberland. *After Sir P. Lely by T. Watson.* 1779.
An extremely brilliant and early impression.

Elizabeth, Countess of Northumberland. *After Sir J. Reynolds by R. Houston.*
First state.

Elizabeth, Countess of Northumberland. *After Sir J. Reynolds by E. Fisher.*
This plate was issued in two sizes. The present is the larger.

Nelly O'Brien. *After Sir J. Reynolds by Dixon.*
Proof before all leters.

Unknown to J. C. Smith in this state.
This lady was a great favourite of Sir Joshua Reynolds.

Her Grace, Mary Dutchess of Ormonde, and Thomas, Earl of Ossory, her son. *After Sir G. Kneller by J. Smith.* 1693.
First state.

Miss Osborne. *After R. E. Pine by W. Dickinson.*
Proof before all letters. In this very early state the plate was unknown to J. C. Smith.

Mrs. Parker. *After W. Owen by W. Say, Engraver to the Duke of Gloucester.*
Proof.
Unknown to J. C. Smith.

Mrs. Parker. *After W. Owen by W. Say.*
Proof in bistre.

Teresia Constantia Phillips.
Before the artist's and engraver's names. Unknown to J. C. Smith in this state.

Lady Pitt. *After M. W. Sharp by W. Say.* 1802.
Dedicated to Her Royal Highness Princess Elizabeth, with her crowned monogram beneath.
Open letter proof. Very brilliant.

The Countess of Ranelagh. *After Sir G. Kneller by J. Smith.*
Before the artist's and engraver's names.
Unknown to J. C. Smith.

Miss Martha Ray.
First state, with inscription faintly etched in.

Mrs. Reid in the character of a Sultana. *After R. E. Pine by W. Dickinson.*
A very brilliant and early impression.

Miss Mary Lillias Scott. *After A. Ramsay by J. Faber.* 1748.
First state.

The Most Illustrious Princess Sophia, Electrice Dowager of Brunswick, Successor to ye Crown of England, &c., after her Majesty Queen Ann & her Royal Issue. *By J. Smith.* (1706.)
Second state.

Her Royal Highness Sophia Dorothea, Princess Royal of Prussia, daughter to His Highness the Elector of Brunswick, and granddaughter to Her Royal Highness the Princess Sophia, Electrice Dowager of Brunswick, &c. *After J. Hirseman by J. Smith.* 1706.
Unknown to J. C. Smith.

Miss C. Spencer. *After H. D. Hamilton by Val. Green.* 1771.
First state with the inscription etched in, and before the name.

Miss Stephens, of the Theatre Royal, Covent Garden. *After G. H. Harlow by H. Meyer.* 1813.
Proof, with the name etched in. Very brilliant.

Miss Van Haecken (dressing a doll). *After Jos. Van Haecken by Alex. Van Haecken.*

"Here Innocence and Youth are joyn'd,
And Miss contented in her Mind
Thus Happy may She ever be,
And thus her Babes & She agree."

First state? Unknown to J. C. Smith.

The Lady Anne Vernon. 1824.
A very brilliant impression. Unknown to J. C. Smith.

Her Royal Highness Princess of Wales. *After T. Stothard by J. Murphy.*
Proof before the inscription.

The Countess of Westmerland [*sic*]. *By J. Beckett.*
From Horace Walpole's collection, with a biographical note in his autograph.

Miss Sophia Weston. *After T. Worlidge by J. R. Smith.* 1771.
Unknown to Bromley.

Miss White, Clear Starcher to the Queen.
Before the artist's and engraver's names.
Unknown to Bromley.

Lady Whitmore. *After Sir P. Lely by T. Watson.* 1778.
An extremely brilliant impression of this charming portrait. One of the celebrated Windsor Beauties."

Frances, Countess of Wicklow. *After G. H. Harlow by W. Say.*
Proof.

Wilhelmina Amalia Roman Imperatrix Nata Duc. Hannover.
Before the artist's and engraver's names.

Miss Charlotte Williams. 1771.
First state. Unknown to J. C. Smith in this state.

Mrs. Margaret Woffington. *After J. Eccard by J. Faber.* 1745.
First state.

Mrs. Yarborough. *After Sir G. Kneller by J. Becket.*
First state. Unknown to Bromley.

Her Royal Highness (Frederica) the Dutchess of York. 1794.
Before the artist's and engraver's names.

The above constitutes a fine and perfectly genuine old collection which could never be duplicated. *All* the portraits are in *mezzotint* and all have good margins.

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125

MILTON (JOHN). POEMS BOTH ENGLISH AND LATIN. Compos'd at several times. Printed by His True Copies. 12mo. *Brilliant impression of the engraved portrait of the Author by William Marshall. Morocco, gilt leaves.*

London: Printed by Ruth Raworth for Humphrey Moseley, 1645

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This is a very tall copy (measuring $6\frac{1}{8}$ inches by $3\frac{3}{4}$ inches).

On page 27 is the well-known epitaph, "On Shakespear 1630."

"What needs my Shakespear for his honour'd Bones," etc.

"Marshall's portrait of Milton," says Granger, "was the first print of him ever published. Salmasius in his 'Defensio Regia' calls it *comptula Iconem*, and says it gave him

a more advantageous idea of his person than he ever had before; but that this opinion ill-coincided with Milton's is sufficiently proved by the Greek verses under the portrait, of which the following sentence is a translation: 'Will anyone say that this portrait was the work of an ingenious hand; my very friends, looking at my own natural countenance, knew not whom it represents, but laugh at the awkward imitation of the idiotic artist.' This is probably too satirical."—*Bibl. Anglo-Poetica.* It is quite plain that Salmasius spoke ironically, which the writer of this note failed to perceive.

£150

126

MILTON (JOHN). POEMS, etc., upon several occasions with a small Treatise of Education to Mr. Hartlib. *Old calf.* Small 8vo. 1673.

First issue of the Second edition, but many of the Poems are here printed for the first time.

£12 12*s.*

127

MILTON (JOHN) Das Verlustige Paradeis in unser Gemein Teutsch durch E. G. Von Berge. Small 8vo. *Original vellum.* *Zerbst*, 1682

The FIRST German translation of "Paradise Lost," and *the only copy known to us* except that in the British Museum.

Having been printed at Von Berge's expense, in all probability only a very few copies were issued for his friends.

£45

128

MILTON (JOHN). Paradisus Amissa. Poema Anglice Scriptum a Johane Milton nunc autem ex Auctoris Exemplari Latine Redditum per M(athew) B(old). 4to. *Original calf.* *Typis J. C.*, 1702

AN EXCESSIVELY RARE EDITION. A few years ago a considerable sensation was produced by the announcement that a manuscript of the first book of "Paradise Lost" had been found and was to be sold by auction. This manuscript is so far curious, that it seems to indicate a project, which was not carried out at the time, for publishing the first

book separately as an experiment. There is, however, a little more to be said, since in the present volume we have it distinctly stated, on one of the two title-pages, that the same book was translated into Latin by M. B. (initials amplified in coeval MS. into Mathew Bold on the title), from the author's own copy. The Latin and English are on opposite pages, and the question is whether this is not the same text as the MS. above mentioned. *Lowndes had evidently never been able to see this edition as he describes it as being in 8vo.*

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129

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Milton's first prose work. Published anonymously. *Excessively rare.*

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FIRST EDITION. Milton's second prose work, also published anonymously and *of equal rarity with the first.*

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There is no copy in the British Museum and it was unknown to Leslie Stephen.

A REPLY TO THE ANSWER (Printed by his Majesties Command at Oxford) to a Printed Booke Intituled Observations upon some of his Majesties late Answers and Expresses. 4to. *London, for M. Walbancke*, 1642

FIRST EDITION. Milton's sixth prose work.

Only his initials are on the title-page. *There is no copy in the British Museum and it was also unknown to Leslie Stephen.*

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A most precious volume, the inscription reads "H. Jackson ex dono Authoris".

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FIRST EDITION. Milton's ninth prose work. Published anonymously.

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FIRST EDITION.

Milton's thirteenth prose work. Published anonymously.

There is no copy in the British Museum, and it was unknown to Leslie Stephen.

THE TENURE OF KINGS AND MAGISTRATES: proving that it is Lawfull to call to account a Tyrant, or Wicked King, and after due conviction, to depose, and put him to death. 4to. 1649

FIRST EDITION. With portrait by Faithorne inserted.

This tract, which appeared four days after the publication of "Eikon Basilike," was not included in any edition of Milton's Works until that of 1806.

Milton's fourteenth prose work. Only his initials are on the title-page.

THE TENURE OF KINGS AND MAGISTRATES; proving that it is Lawfull to call to account a Tyrant, or Wicked King, and after due conviction, to depose and put him to death. . . . Published now the second time with some additions. 4to. 1649

Second edition, with eighteen additional pages.

EIKON BASILIKE. The Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings. Rom. 8 More then Conqueror &c. Bona agere, & mala pati, Regium est. *Folding plate of the King kneeling, by Wm. Marshall.* Small 8vo. *Calf.* 1648

The exceedingly rare, genuine FIRST EDITION of the *King's Book*, having the faulty pagination in signature G, and title (without printer's name) as copied above, *of which only 7 copies were known to Mr. Almack* (the bibliographer). The present copy also contains the hopelessly rare leaf of *Errata*.

"The first issue appeared almost before the King's body was cold (*i.e.*, on Feby. 9, 1649). Copies were eagerly bought and carefully treasured. *Forty-six editions* of it were issued in English during the first twelve months of its sale, as well as three editions in Latin, four in French, two in Dutch, and one in German."

EIKONOKLASTIES in Answer to a Book intitl'd Eikon Basilike. 4to. 1649

FIRST EDITION. Milton's fifteenth prose work.

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EIKON AKLASTOS.—The Image Unbroken, a Perspective of the Impudence, Falshood, Vanitie, and Prophannes, Published in a Libell entitled Eikonoklastes against Eikon Basilike. Sm. 4to. *Printed anno dom.* 1651

FIRST EDITION. This is the famous answer by Jane to Milton.

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There is no copy in the British Museum.

CHARACTER OF THE LONG PARLIAMENT AND ASSEMBLY OF DIVINES IN 1641, omitted in his other works, and never before printed. 4to. 1681

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See Illustration

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MOLIÈRE. ŒUVRES. Paris, 1773. 6 vols. 8vo. *Portrait after Mignard, engraved by Cathelin*; 6 *fleurons on the titles by Moreau, and* 33 *plates by Moreau, engraved by Baquoy and others. Contemporary calf.*

The finest illustrated edition.

A UNIQUE example, having inserted a document signed by J. Poquelin, Molière's father, and another signed by his wife, Armande Béjart.

£75

135

MONTESQUIEU. LE TEMPLE DE GNIDE. *Fleuron on title, vignettes and 22 plates engraved by Chapuy, Patas, and Née, after Peyron and Perrin.* Folio. *Red morocco, with a doublure of dark green morocco, watered silk fly-leaves.* UNCUT. *Paris*, 1824

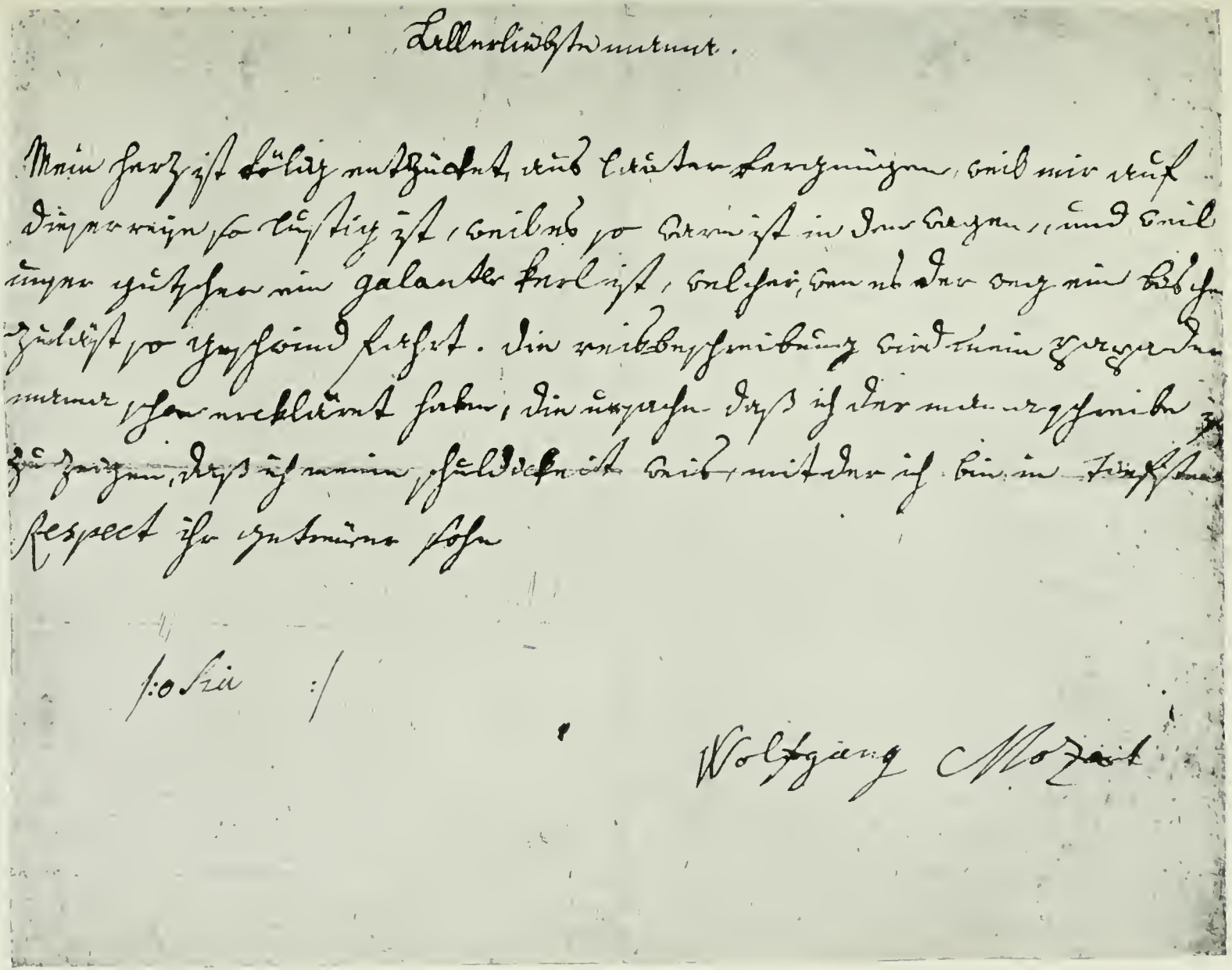
The plates are all PROOF IMPRESSIONS, and comprise (chiefly) the set of seven after Peyron in 2, 3, 4, and 5 states, viz.:

1. The etchings.
2. *A la mezzotint.*
3. In bistre.
4. In line, Proofs before Inscriptions.
5. In colours.

£40

136

MORE (T.). DE OPTI | MO REIP. Statu, Deque | noua insula Vtopia, libellus ue | re aureus, nec minus salutaris | quam festiuus, clarissimi disertis- | simiq, uiri THOMAE MORI in | clytæ ciuitatis Londinensis ciuis | & Vicecomitis. | EPIGRAMMATA clarissimi |



Allerliebste Mutter.

Mein Herz ist voller Freude, und Ich bin Ihnen, Gott sey Dank, Dieser Reise so lustig ist, Gottlob so Gesund ist in Ihre Arme, und Gott Ihnen gleichfalls ein galanter Knabe ist, Gottlob, Gesund und Ihr Sohn zu bleiben so Gesinnet steht. Die Entbehrung Ihrer Gegenwart nehmen Sie nicht übel; die Ursache Dess ist Ihnen nicht zu sagen, Dass ich meine Schuldigkeit Gott, mir und Ihnen Ihr Respect Ihro Gnaden Sohn

p:o Sie :/

Wolfgang Mozart

X Carissima sorella mia. 1769

Siamo arivati à Giengen grazia à Dio felicissimamente, se devo confessare la verità, dev'dir così, che è sì allegro di viaggiare, e che non fà freddo niente, e che nella nostra carozza fà sì calda come nella camera. come và col mal di gola? non è venuto il medesimo giorno che siamo partiti il nostro Signor seccatore? se tu vedi il signor de Schidenhofen, dilli, che canto sempre: Tralaliera, Tralaliera, e digli, che non è necessario adesso di cetar dei Zuccheri nella suppa, sti[illegible] non sono à sal dospargo. à Ver pransemo e dormimo dal sig: de Helmreich, che è prefecto là. la sua moglie è una brava signora, ella è la sorella del signor moll. eglo mi fà fame, hò gran gusto di mangiare, Vivi intanto bene, addio

P. S: un Complimento à tutti miei buoni amici, al signor hagenauer (ab mercante) alla sua moglie, ai suoi figlio e figlie, alla Signora Rosa e al suo marito, e al sig: adelgasser, spitzeder, stor: murg domanda in vece mia se lui non hà creppato una volta ancora che fossi io in letto in vece sua.

Wolfgang Mozart.

disertissimq; viri Thomae | Mori, pleraq;, è Græcis uersa. | Epigrammata. Des Era- | smi Roterodami. *Each of the three parts has a separate title within borders designed by Hans Holbein and Urs Graf, besides an engraving of the Isle of Utopia, a vignette containing representations of Thomas More, Pet. Aegidius, Hythlodaeus, and Jo. Clemens, also several ornamental capitals.* 4to. *Original calf.*

[*Colophon*] *Basileæ apud Io.* | *Frobenium men* | *se Decembri*, 1518

It has not been generally noticed that there are two issues of this, *the first edition of the "Utopia"* with the Epigrammata of More and Erasmus annexed. One appeared in November-December 1518, the other in March 1518-19; the present is the anterior or scarcer one. The engraved title to the "Utopia" was designed by Holbein, those to the Epigrams by Urs Graf, whose monogram they bear. This is one of the capital books of the world, and complete copies of the edition of 1518, with all the three portions together, are most difficult to obtain in such state as the present.

£45

137

MOZART (WOLFGANG AMADEUS). HOLOGRAPH LETTER, SIGNED, 1 page, 4to; 1769.

Addressed to his Mother. Written in German.

Together with a HOLOGRAPH LETTER, signed, 1 page, 4to; 1769.

Addressed to his sister and written in Italian. (This is on the back of the letter to his mother.)

THE GREAT COMPOSER WAS ONLY THIRTEEN YEARS OLD WHEN THESE TWO LETTERS WERE WRITTEN. THEY ARE HIS EARLIEST KNOWN LETTERS AND WERE FORMERLY IN THE BAILLY COLLECTION.

£175

SEE ILLUSTRATIONS

138

MOZART (WOLFGANG AMADEUS). THE ORIGINAL HOLOGRAPH MANUSCRIPT of three Compositions. 1 page, folio.

The first Composition, a fugue fragment in E flat, is an excellent illustration of the Composer's method. The date at which these twenty-seven bars were written is not exactly known, but it was about the year 1772. In the second edition (1905) of the Koechel

catalogue, edited by the late Count Waldersee, a copy of this fragment with completion by Sechter is mentioned, *but the original autograph was then unknown!* The second and third Compositions, each of two bars, consist of passages in canonic imitation; they are on the same page as the autograph mentioned, and are therefore, of course, *not* noticed in Koechel.

From the collection of Aloys Fuchs.

£125

139

ADMIRAL COLLINGWOOD'S THANKS TO THE FLEET THE DAY AFTER TRAFALGAR.

NELSON.—COLLINGWOOD (CUTHBERT). HIS ORIGINAL GENERAL ORDER, SIGNED, TO THE FLEET. 2 pages folio. Dated on board the "Euryalus the 22nd October 1805." Addressed: "To The Right Honourable Rear Admiral the Earl of Northesk and the Respective Captains and Commanders."

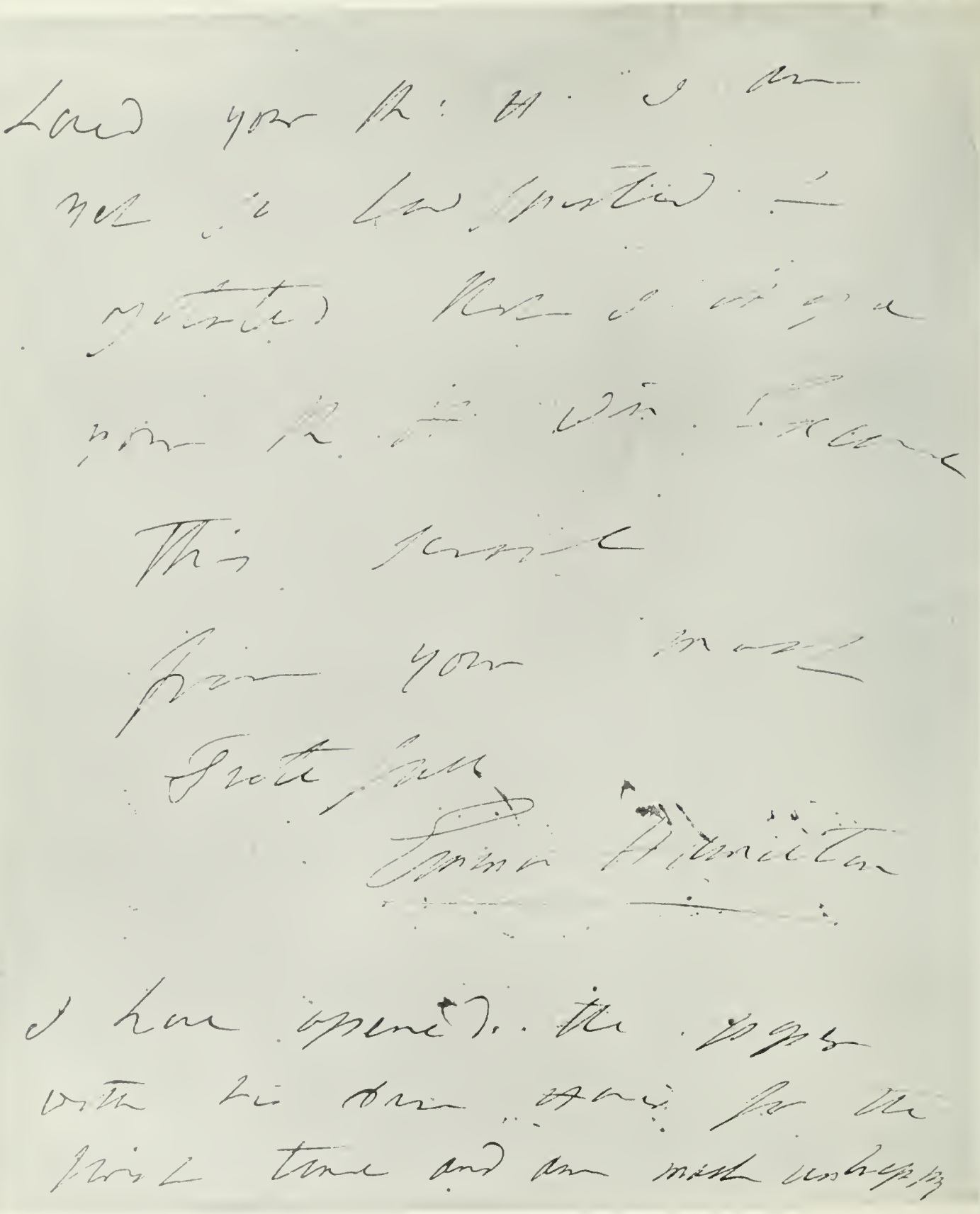
"General Order.

"THE EVER TO BE LAMENTED DEATH OF VICE-ADMIRAL LORD VISCOUNT NELSON, Duke of Bronte the Commander in Chief, WHO FELL IN THE ACTION OF THE 21ST IN THE ARMS OF VICTORY, COVERED WITH GLORY, whose memory will be ever dear to the British Navy and the British Nation whose zeal for the honour of the King, and the Interests of his Country will be ever held up as a Shining example for a British Seaman leaves to me a duty TO RETURN THANKS TO THE RIGHT HONOURABLE THE REAR ADMIRAL, THE CAPTAINS, OFFICERS, SEAMEN AND DETACHMENTS OF ROYAL MARINES SERVING ON BOARD HIS MAJESTY'S SQUADRON now under my command FOR THEIR CONDUCT ON THAT DAY—but where shall I find Language to express my Sentiments of the Valour and skill displayed by every Officer, every Seaman and Marine in the Battle with the Enemy, where every individual appeared an Hero, on whom the Glory of his Country depended—the Attack was irresistible and the issue of it, adds to the page of Naval Annals a brilliant instance of what Britons can do, when their King and Country needs their Service.

To the Right Honourable Rear Admiral the Earl of Northesk to the Captains, Officers and Seamen and to the Officers, Non Commissioned Officers and Privates of the Royal Marines, I beg to give my Sincere and hearty thanks for their highly meritorious Conduct in the Action, and in their zeal and Activity in bringing the captured Ships out from their perilous situation in which they were after their surrender among the shoals of Trafalgar in boisterous Weather.

And I desire the Respective Captains will be pleased to communicate to the Officers,

To
His Royal Highness
The Prince of Wales



I have opened the box with his own key for the first time and am much unhappy

Seamen and Royal Marines this Public testimony of my high approbation of their conduct, and my thanks for it. Euryalus the 22nd October 1805."

THIS MOST IMPORTANT AND PATHETIC NELSON DOCUMENT WAS WRITTEN THE DAY AFTER TRAFALGAR.

£200

140

LADY HAMILTON TO GEORGE IV AFTER TRAFALGAR

NELSON.—HAMILTON (EMMA, LADY). HER ORIGINAL HOLOGRAPH LETTER, SIGNED. 3 full pages, 4to; TO GEORGE IV (when Prince of Wales), ENCLOSING A LOCK OF LORD NELSON'S HAIR.

The wrapper is addressed by Lady Hamilton:

"TO HIS ROYAL HIGHNESS THE PRINCE OF WALES."

Dated *Clarges St.*, 17 *Feb.*, 1806.

☞ THIS IS BY FAR THE MOST IMPORTANT AND MOST PRECIOUS LETTER OF "NELSON'S EMMA" EXTANT.

Besides enclosing the Prince the lock of Nelson's hair, Lady Hamilton thanks him for his personal kindness to her.

In a postscript she adds:

"I have opened the paper *with his dear hair for the first time*, and am most unhappy and agitated, and hope your R. H. will forgive the trembling scrawl, but think it my duty to send it emediately, as you exprest a wish for it," etc.

The identical lock of Nelson's hair sent to the Prince of Wales by Lady Hamilton, is enclosed in a separate wrapper, with the words "Lord Nelson's Hair," in her Ladyship's autograph.

The wrapper bears the seal used by Lady Hamilton after Nelson's death. This seal bears the initial N surmounted by a Viscount's coronet, and the initial B surmounted by a Duke's coronet, signifying Viscount Nelson and Duke of Brontë. Around the edge of the seal the words "Lost to his Country, Oct. 21, 1805, Trafalgar," appear.

This most remarkable letter, together with the lock of Nelson's hair which accompanies it, was acquired after the death of George IV, by Messrs. Rundel and Bridge the King's goldsmiths, and remained in the Bridge family until last year.

£600

SEE ILLUSTRATIONS

141

NELSON. THE "BARKER" COLLECTION OF NELSON'S LETTERS

This unique collection of twenty-seven "picked" holograph letters of the great Admiral and his comrades was formed by the late F. Barker, the grandson of Matthew Henry Barker (1790-1846), the Editor of the "United Service Gazette." In addition to the Nelson letters there are fifty-six other Letters, etc., including:

1. An *a. l. s.*, of the great Admiral's father the Rev. Edmund Nelson. Probably *unique*—the only letter we have seen.
2. An *a. l. s.*, of Nelson's wife, from whom he separated.
3. An *a. l. s.*, of Lady Hamilton.
4. An *a. l. s.*, of Sir Wm. Hamilton, husband of "Nelson's Emma."
5. *A. l. s.*, etc., of all the Captains that served under Nelson at the battle of the Nile, known as "Heroes of the Nile," and whom Nelson called his "Band of Brothers."
6. *A. l. s.*, of Nelson's great friend and Commander, Lord Hood.
7. *A. l. s.*, of Cuthbert Collingwood, Nelson's closest friend and colleague.
8. *A. l. s.*, of Earl St. Vincent, Nelson's friend and colleague.
9. *A. l. s.*, of other Captains who served with Nelson.
10. *A. l. s.*, of Lord Stowell, the celebrated judge.
11. *A. l. s.*, of the first and third Earl Nelsons, etc., etc., etc.

Illustrated with an admirable series of portraits and views.

The letters of Lord Nelson are of the greatest historical importance, relating as they do to the sieges of Bastia and Calvi (where he lost his right eye), and to many other important events in English Naval History. They date from February 18th, 1775, to September 30th, 1805, three weeks before his death at Trafalgar.

The series of letters, etc., from the "Heroes of the Nile" is probably *unique*.

THE FULL CATALOGUE CAN BE SENT ON APPLICATION.

£650

142

PETRARCA (FRANCESCO). EPISTOLA DE INSIGNI OBEDIENTIA ET FIDE GRISELDIS. 1ª, Epistola dñi. Francī Petrarche. Laureati | poete. ad Dñm Iohēm. Florentinū poetam. | De Historia. Griseldis. mulieris maxime cō | stantie et patiētie. In preconium omniū lau | dabilium mulierum ≂˘˘˘≂˘ 11ᵇ, Explicit Epistola [*sic*] poetam | de cōstantia Griseldis mulieris.

maxime con | stātie ꝛ patiente . in preconium omniū lauda | biliū mulierum. 4to. 12 leaves (the last, blank, missing); 27 lines to a page. Type 1, with both forms of the h. Hain, *12813. *Morocco extra.* *Cologne, Zell,* (1472)

This is the famous Epistle from Petrarch to Boccaccio, and the first appearance in print of the well-known history of Patient Grisel.

A little volume of extraordinary rarity. There is no copy in the magnificent and unrivalled Petrarch collection bequeathed by Grenville to the British Museum.

The first page has an illuminated capital.

Zell, whose first dated book was issued in 1466 at Cologne, but who probably commenced a year or two earlier, printed a very large number of small quarto tracts, but unfortunately rarely dated them. The greater number were all printed in one type, but these may be divided into groups by the earlier or later forms of certain letters. Those which, like the present book, contain two forms of "h" are grouped round the year 1472, but may be two or three years on either side, so that this edition may quite possibly be earlier than the German of 1471.

£80

143

PITT (WILLIAM), *the Younger.* AN EXCESSIVELY IMPORTANT COLLECTION OF 23 AUTOGRAPH LETTERS AND DOCUMENTS SIGNED, besides six autograph letters of his father, the "Great" Earl of Chatham; one of his aunt Harriot Pitt and one of his eccentric niece—Lady Hester Stanhope.

Two of the letters of William Pitt, the younger, included in this remarkable collection were *written within a fortnight of his death.*

The whole inlaid to an uniform size, and enriched by the insertion of 22 fine portraits, etc. (*some being brilliant proofs*), *forming a splendid folio volume, bound in brown morocco extra.*

1. HOLOGRAPH LETTER in the third person, 1 full page, 4to; *Harley Street, Sunday.* (To Dr. Thos. Lawrence.) *June 7th* (1778). Requesting his attendance at the FUNERAL OF HIS FATHER (THE "GREAT" LORD CHATHAM).

"A Place in the Procession is destined for Physicians and the Family will have great Satisfaction in the Presence of Dr. Lawrence."

The time at which the procession is to assemble is given and the dress to be worn for the occasion, stated.

2. Holograph Letter in the third person, 1 page, 4to, *Harley Street, Monday*. To the same (*June 8th* 1778). Regretting that the doctor is prevented attending Lord Chatham's Funeral by an unfortunate cause.

Dr. Lawrence was the friend and physician of Dr. Johnson.

William Pitt, Earl of Chatham (the "Great Commoner") died May 11th 1778. He was buried in Westminster Abbey.

3. Holograph Letter Signed, 1 page, 4to, *Downing Street, 1st March* 1785. He will execute any commission he may receive from the Manchester Literary and Philosophical Society.

4. Holograph Letter Signed, 2 pages, 4to, *Decr.* 17, 1794. To the Duke of Portland. On the subject of Lord Mansfield being President of the Council: "The King is prepared for his being declared to-day," etc.

5. Holograph Letter in the third person, *Walmer Castle, Aug. 28th* 1795. To Lady Holdernesse. He will pay his respects to her the next morning.

The Highly Important Series of Eleven Holograph Letters Signed, covering 29 pages, 4to and 8vo, written by William Pitt between June 8, 1802, and Jan. 10, 1806.

These letters are addressed to William Huskisson, M.P. (who was Secretary to the Treasury under Pitt from 1804 to 1806), and refer to Huskisson's candidature at Dover which constituency he contested in 1802, but was beaten by Trevanion and Spencer Smith, the government candidates.

6. 3 pages, 4to (initials), *Park Place, June 8th* 1802.

". . . You may *depend* upon One Thousand or Fifteen Hundred Pounds, if you find that will be likely to secure your object—I should be very sorry that you should withdraw from a contest which your Antagonist has really no means to carry on, and I think, if he finds you are not wearied out by a day or two more, the mob will become quiet enough to let your most timid Voters come forward, etc."

7. 4 pages, 8vo, *Walmer Castle, June 19th* 1802.

Referring to the Huskisson election: "You will have a very fair Prospect of a successful and (probably) a quiet Election."

8. 2 pages, 4to, *Walmer Castle, June 20th* 1802.

"I am happy to tell you that the result of my conversation with Fector is very satisfactory. He has no doubt of your being perfectly acceptable at Dover, and thinks you will succeed with very little trouble or expense, etc."

9. 2 pages, 8vo (initials), 23 *June* 1802.

10. 4 pages, 8vo, *Walmer Castle*, 24 *June* 1802.

". . . I do not think the *Independent Interest*, will in the end give you much serious trouble. There seems no chance of anything retarding the Dissolution. I will take steps to expedite the Writ."

11. 3 pages, 8vo, *Walmer Castle, June 26th* 1802. He is going to Cambridge. Refers to the election.

12. 2 pages, 8vo, *Walmer Castle*, 26 *June* 1802.

"The state of the canvass is certainly very promising." Suggests a junction with Trevanion, etc.

13. 3 pages, 8vo, *Pembroke Hall*, 30 *June* 1802.

Hoping nothing will prevent the election taking place the next Monday. "I shall be impatient to learn the event," etc. "Our election here will to all appearance be perfectly quiet and unanimous."

14. 2 pages, 4to, with franked envelope, *York Place*, 28 *Feb.* 1804.

Mentions Lord Eliot's proposal and he (Pitt) has recommended Huskisson as a candidate for Liskeard. "The state of things in Parliament at present certainly makes it likely that a seat may become more an object than it seemed some time since," etc.

From the beginning of 1804 Pitt showed increased hostility to the Government. In February, when there was a strong probability of invasion, he condemned the ministerial measures for defence as inadequate.

15. 3 pages, 8vo (initials), *Bath, Jan. 7th* 1806.

16. 2 pages, 8vo (initials), *Reading, Friday night, Jan. 10th* 1806.

THESE TWO LAST LETTERS OF THE SERIES BEING DATED WITHIN A FORTNIGHT OF HIS DEATH ARE OF PATHETIC INTEREST. In the first, writing from Bath on 7th January 1806, he says:

"I am just recovering from a second fit of the Gout and hope in a day or two to move slowly towards Town, finding that the waters are no longer thought useful. I am sorry to say that my progress is so slow, and my weakness such, as I fear, begins to make it very doubtful indeed whether the interval of the next fortnight will be sufficient to make me at all equal to the meeting of Parliament." (On Jany. 10th he arrived at Reading on his last journey to town), and in the second letter he writes: "I shall get to Putney Hill to-morrow evening, and shall be very glad to see you and Bourne there any time about the middle of the day on Thursday."

He died on the 23rd.

On 7th December 1805, Pitt found it impossible to go to Bath. While there the news of the battle of Austerlitz (2nd December) gave him his death blow. When he heard of the armistice that followed it, the gout left his feet, and he fell into extreme physical debility. He was removed from Bath on 9th of January 1806 (two days after he wrote the above letter, No. 15), and took three days on the journey to his house at Putney. As he entered the house he noticed the map of Europe on the wall. "Roll up that map," he said: "it will not be wanted these ten years." He took to his bed on the 16th, and was visited ministerially on the 22nd by his old tutor, Bishop Pretyman, to whom he dictated his last wishes. The following night his mind wandered, and he died early on the 23rd, his last words being, "Oh, my country! How I leave my country!"

17. Holograph Letter (signed), 2 pages, 4to, *Downing Street, November 18th, circa* 1788. To H. Bankes, M.P.

Chiefly concerning political matters, refers to the King's (George III) health.

"There are, however, Rumours of Opposition, meaning to propose something, which (though I do not credit them) make us wish for a full attendance. . . . The King certainly gained ground in the course of Friday and Saturday last, but has made no progress since; and though there is no actual danger to his life, and no reason to despair of his complete recovery, his situation leaves us at present in great anxiety," etc.

18. Holograph Letter in the 3rd person, *Sept. 29th* 1795, to Lady Holdernesse. Mentioning a visit from the Chancellor.

19. Holograph Letter (signed), 2 pages, 4to, *Wimbledon, 30th July* 1796. To a Peer. Informing him that he will probably have to go to Windsor.

20. Holograph Letter (signed), 1 page, 4to, *Downing Street, Aug. 27th*, 1805. To John Bray. ". . . I shall be glad to know whether the Shooting Season is put off till the 14th as you expected."

21. Holograph Letter (signed), 1 page, 4to (*undated*). To a Peer. He is unable to dine with his correspondent that day, etc.

22. Letter (signed), 1 page, 4to, *Downing Street, 27th Nov.* 1804. Announcing the meeting of Parliament.

23. Pitt (William) Document (signed), 2 pages, folio, *11th Oct.* 1790. A Treasury warrant to pay to Chas. Townshend £50,104 19*s.* for interest on annuities.

Signed also by Lord Bayham (later Lord Camden) and Lord Apsley.

ALSO

24. Pitt (William, Earl of Chatham), *Father of the Younger Pitt.* Autograph Note (signed in pencil), 1 page. 4to, and a letter in German relative to Pitt 2 pages, 4to.

25. Holograph Letter (signed), 2 pages, 4to, *Tuesday Evening, 6 o'clock.* To his wife. Addressed by Lord Chatham and franked in full by him.

"My Sweetest Love,

Thanks most devout and boundless thanks to the Almighty Giver of victory! We believe on the best grounds (no direct messenger being arrived) that our Hero King has gain'd a complete victory over the Russians and Austrians on the 12th near Frankfort, on the Oder. We have no particulars other than a battery of 50 pieces of canon taken, a great slaughter and Siedlitz in full pursuit. We feel impatience not to be described till we receive further particulars of this Providential, glorious Event. I send this happy news to Stow and Wotton, come my Angel, and compleat my joy by mixing yours with mine and blessing me with your sweet loved Presence. I shall expect you by Dinner, ever ever your blessed and adoring husband," etc.

THIS IS A LOVE LETTER OF THE GREAT COMMONER.

The battle referred to was first reported as a victory, but Frederick of Prussia was defeated by the Russians and Austrians near Frankfort-on-Oder, on the 12th August 1759.

26. HOLOGRAPH LETTER (SIGNED), 3 pages, 4to, *Friday* (*June* 1757), to George Townshend. Relating to his negotiations with the Duke of Newcastle, which resulted in the formation of the famous coalition Ministry.

". . . Waited on him with my Brother & to our astonishment heard him avow the ridiculous & dishonest arrangement of Men which is now to take place."

AN IMPORTANT HISTORICAL LETTER.

Townshend, autograph draft of his reply is written on the fourth page of the letter, signed and dated 20th June 1757.

After a ministerial interregnum of eleven weeks, the King found himself obliged to acquiesce in Pitt's return. On 11th June 1757 Lord Mansfield was given full powers to open negotiations with Pitt and Newcastle. With the assistance of Lord Hardwicke as mediator, the alliance between the two statesmen was concluded, and on the 29th June Pitt once more became Secretary of State, with the supreme directions of the war and of foreign affairs.

27. HOLOGRAPH LETTER, 3rd person, 1 page, 4to, *5th June* (*no year*). To Lord John Murray. Asking him to call before leaving for Yorkshire.

28. HOLOGRAPH LETTER (SIGNED), 1 page, 4to, *March 3rd* (*no year*). Asking for a circular letter to be sent to the Commissioners of Reference convening a meeting upon the Preston Pan Regiments.

29. PITT (HARRIOT), *Daughter of the Earl of Chatham.* AUTOGRAPH MANUSCRIPT (SIGNED TWICE), dated *12th* and *28th September* 1769, 2 pages, 4to, 1 page in French and the other in Latin.

This is a school exercise. It was WRITTEN IN HER ELEVENTH YEAR.

30. STANHOPE (LADY HESTER LUCY), *the Eccentric Granddaughter of the Earl of Chatham.* HOLOGRAPH LETTER (SIGNED), 3 pages, folio, *The Convent of Mt. Elias July 1st* 1814. Relative to a tiger and some gazelles which have been sent to her.

31. STANHOPE (LADY HESTER LUCY). COPY of her letter to her cousin (in the autograph of Dr. Meryon), 4 pages, folio, *Leyde, 9th Feby.* 1814. She has been suffering from what is called the "sister of the plague," but hopes to get quite well when she gets to her convent at Abra, etc.

£280

144

THE DUNCIAD AND RAPE OF THE LOCK

POPE (ALEXANDER). A Most Valuable and Interesting Series of 21 Holograph Letters (Signed) of this eminent Poet's LETTERS, being the Original Correspondence with his Publisher, Charles Bathurst and others. These letters contain references to "The Dunciad," "Rape of the Lock," his "Miscellanies," and other Publications. Together with a letter from Bathurst to Pope, and another from Thos. Edwards.

There are also Original Holograph Letters from Pope to Slingsby Bethel, Chas. Brinsdon, Mr. Buckley, Thos. Dancastle, W. Fortescue, Dr. Oliver, etc. Several are unpublished.

There are in all twenty-one Autograph Letters of the Poet. *Inlaid to a uniform size, forming a* 4to *volume bound in red morocco.*

A. l. s., 3 pages, 4to. *Chiswick, Oct.* 18 (1717). To Thos. Dancastle.

Entreating him to return the 14th book, which Dancastle has cop'ed. "But be pleas'd to keep by you the original, for fear of any accident. I have just ended the 15th which must wayt a better opportunity and may perhaps by that delay grow the more correct. If it travels too young, it may come home again like most young Travellers, very unfinished and unentertaining," etc.

Important. Referring to his "Iliad of Homer."

A. l. s., 2 pages, 8vo. *Twick'nham, Feb. 18th* 1719/20, to John Hughes, praising his Tragedy, and begging him to let some ladies of Pope's acquaintance have a side box to witness it.

The Tragedy referred to is Hughes' "The Siege of Damascus." Hughes died the night it was produced, 17th February, the day indeed before this letter was written.

A. l. s., 2 pages, 8vo (*June* 1739), to Wm. Fortescue.

". . . I had been called for home on occasion of ye Fire in my neighbourhood." Details his movements. "I beg you to forward Mrs. Blunt's business," etc.

Unpublished.

Mrs. Blount was the mother of Martha Blount, the great friend of the poet, to whom he dedicated many of his Poems. "Pope bequeathed to Miss Blount £1,000, three score of his books, his household goods, chattels and plate, the furniture of his grotto, the urns in his garden, and the residue after all legacies were paid."

A. l. s., 1 page, 8vo. Endorsed "Delivered 3 *Feby.* 1740-1." To Bathurst.

Relative to the "Miscellanies." "I send you some additional pieces yet unprinted which might be inserted in ye two or three vols. of Miscellanies instead of Dean Swift's, and those removed into my volume." Mentions also Lintot and Knapton (publishers).

UNPUBLISHED.

A. l. s., 1 page, 8vo. *June* 15 (1741). To Bathurst.

Acknowledging a gift of minerals from Mr. Edwards and saying that he (Pope) is staying with Lord Bathurst and will put the "Miscellanies" in order as soon as he returns.

A. l. s., 1 page, 4to. *July* 19*th* 1741. To Bathurst (his publisher). Relative to the printing of his "Miscellanies."

". . . I wish you wd. resolve upon printing, in ye manner I mentioned, ye MISCELLANIES; for I am now perfectly at leisure, wch. I shall not be a month longer. I am sure it will turn out much to their advantage & as for mine, I have no Terms to make with you, but only to serve you, in the little improvement y^t^ I shall make—By putting all ye Verses into ye last Vol. (as was originally intended as you'l see by ye first Paragraph of Dr. Swifts and my Preface)."

A. l. s., 1 page, 8vo. *Twickenham*, 29 *Aug.* (1741). To Bathurst.

". . . I shall print some things more of Scriblerus, & add to what is already done. But it will be in Quarto, & ye New Part of ye Volume be above two thirds of ye old . . . if ye have any mind to treat for ye Impression, I will give you ye refusal. I have endeavord to serve you as to a Volume of all Dr. Swift's Pieces, collected & more Selected than ye present: It wd. be for His Honour . . ."

A. l. s., 1 page, oblong 8vo. *Twickenham Oct.* 18*th* (1741). To Bathurst.

Advising the delivery of "The Books of MISCELLANIES, with my note how to rectify several mistakes for ye future when you reprint."

A. l. s., 1 page, oblong 8vo. *Twickenham Oct.* 23 (1741). To Bathurst. Inviting him to dinner.

A. l. s., 1 page, 4to. *Nov.* 15 (1741). To Bathurst.

Mentions Knapton and Mr. Arbuthnot, who will not have his sermon printed.

UNPUBLISHED.

A. l. s. 1 page, oblong 8vo. Arlington Street, *Monday* (1741). To Bathurst.

Bathurst is requested by Pope to send him a line as to what Corbett says to him, "And if he persists in his design of pyrating, pray watch his motions & I'll file a Bill. Twill be best of all if you can find of what Press he does it."

A. l. s. 1 page, 4to. 20 *Nov.* 1741. To the Rev. Charles Brinsdon.

". . . I find my Lord B(olingbroke) is extremely alarmed at the last account he had of your father. I wd. have come to see him this day, but must be satisfied to hear he is so much better (as they tell me he is)," etc.

The Rev. Charles Brinsdon's father was Lord Bolingbroke's private secretary.

UNPUBLISHED.

A. l. s. 1 page, 8vo. *Wensday* (1741) to Mr. Cole.

"I wd. be glad to know what you did, or wt past with Corbet? I believe he will not proceed, having recd. since a Letter from him of Recantation, so yt I believe you need not file a bill, however I'm glad you spoke to him—If he plays cunning, I shall have him watched & inform you further . . ."

Cole was solicitor to the Stationers' Company, and this letter was written in reference to a pirated edition of Pope's letters which Corbet was going to have printed.

A. l. s. 1 page, 4to. *Aug.* 4, 1742. To Mawhood.

Mentions Warburton. "I am assured by Council there is no Pretence for his (Warburton) paying your attorney's bill. I therefore desire you to think better of it, and pay it to the Bearer. . . . If not I can only acquaint Mr. W(arburton) to take any course he thinks proper."

UNPUBLISHED.

A. l. s. 1 page, 4to. *Thursday*, *Sept. 2nd* (1742). To Mawhood.

"If this should meet you in town I shall be glad to finish Mr. W's (Warburton) commission this afternoon. . . ."

UNPUBLISHED.

A. l. s. 1 page, 4to. Twickenham, *February 20th*, to Mr. Buckley.

Regrets his inability to see him so soon as Thursday, as he is engaged with company, and "planting some things wch will otherwise be too late for ye season." He adds: "On my return to town I will meet you anywhere . . . tho the affair the Dr. mentioned to you I think will keep you cool," etc.

UNPUBLISHED.

A. l. s. 1 page, 4to. *March* 18, to Mr. Slingsby Bethel.

"The bearer of this is my nephew, who has been long conversant in the West Indies, and used those parts as Master and Supercargo. He thinks he can acquaint you with some improvements that may be made in Sir William Codrington's Estates," etc., etc., etc.

A. l. s. 1 page, 4to. *Sunday*, to Wm. Fortescue. Arranging a meeting at Chelsea. Mentions Mrs. Howard.

UNPUBLISHED. Mrs. Howard (afterwards Lady Suffolk) was George II's mistress.

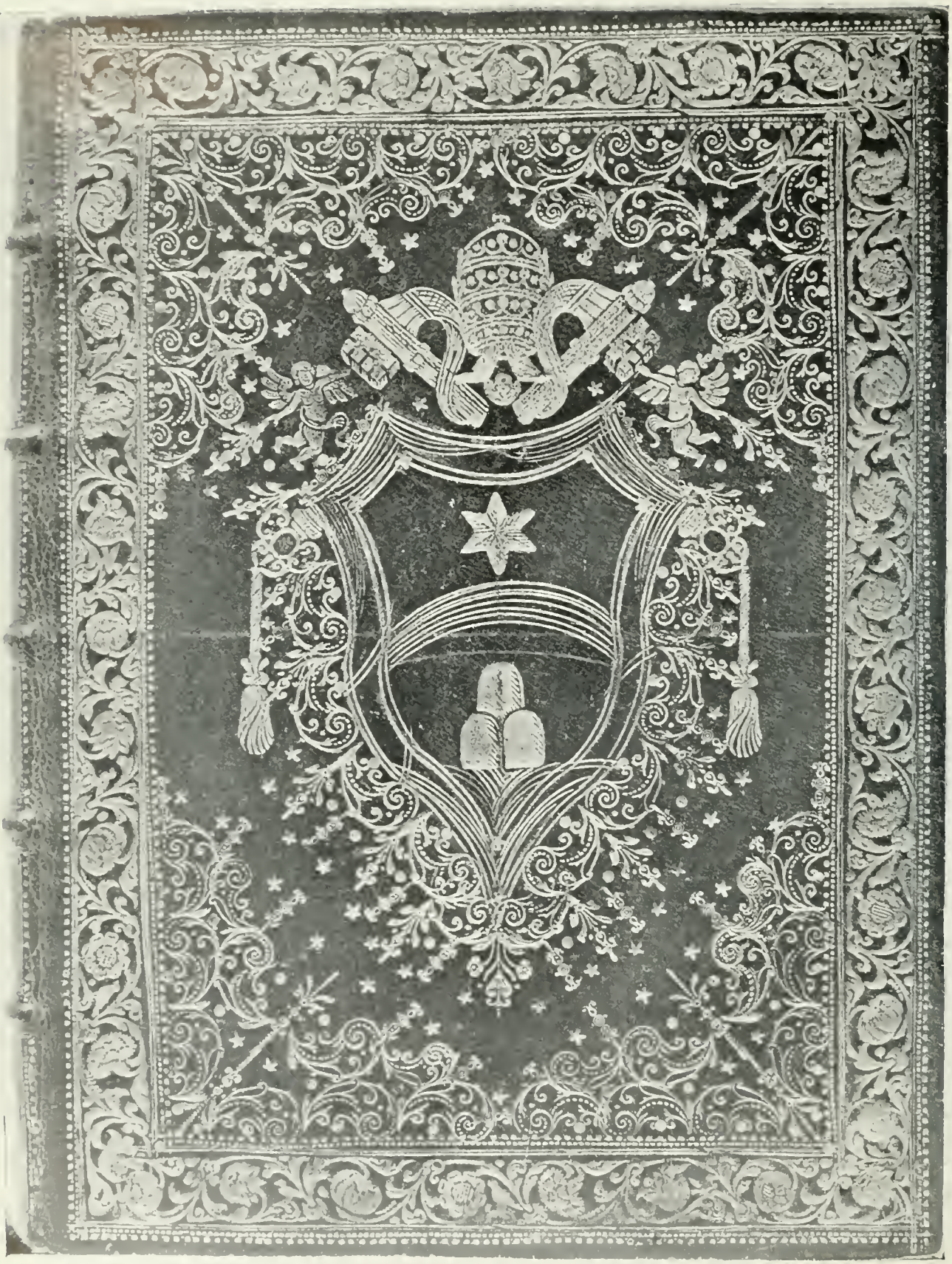
A. l. s. 1 page, 4to. *Sunday night*, to Dr. Oliver. Pope wishes he could spend more time with his correspondent as his infirmities confine him too much. Mentions Warburton who has been ill.

UNPUBLISHED.

Dr. Oliver was the leading practitioner of Bath. His success was mainly due to the friendship of Pope, Warburton and the rest of the guests at Prior Park.

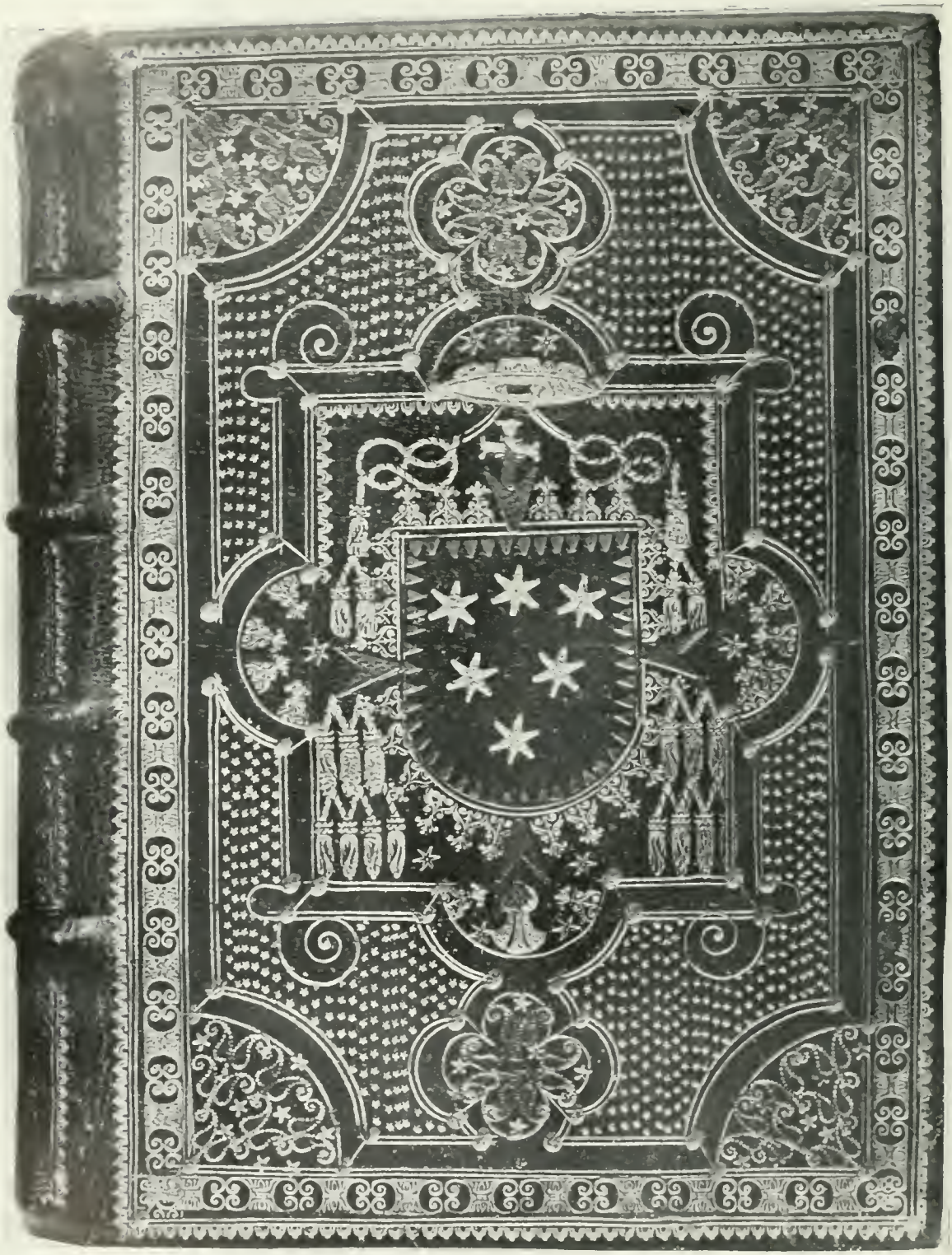
A. l. s. (initials). 1 page, 4to. *Sept.* 20, to Richardson. Relative to his portrait which Richardson had painted.

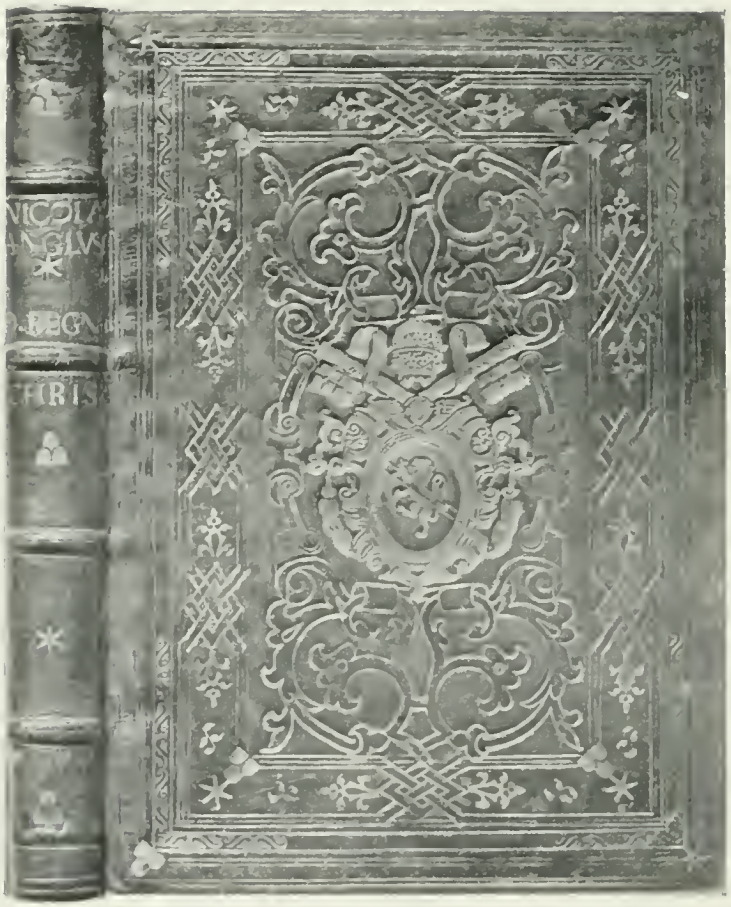
UNPUBLISHED.



145

REDUCED ILLUSTRATION





115

REDUCED ILLUSTRATION

A. l. s. 3 pages, 4to. Twick'nham, *Nov.* 17, inquiring about Ralph Allen, of Bath, about whom he has been unable to obtain any information except that he was seriously ill, and detailing the remedies he has adopted for his own complaints.

UNPUBLISHED.

Ralph Allen was the original of Fielding's "Squire Allworthy."

BATHURST (Chas.). *A. l. s.* 1 page, 4to. To POPE. Asking if he (Bathurst) is to allow Lintot's claim to the key to "The Rape of the Lock."

In reply to the letter from Bathurst, Pope writes (on the same sheet): "Mr. Lintot has had no Right to the Key to the Locke these many years, the Term expir'd in ye year 29 or 30. But till then I presume Mr. Motte allowed it. If not, you may set agst it your Right to ye Small poems in ye end of Mr. Lintot's third volume of my Works 8vo, to which your Right from Mr. Motte yet continues."

UNPUBLISHED.

EDWARDS (Thos.) *A. l. s.* 1 page, 4to. 18 *July*, 1741. To POPE. Relative to some Minerals which were late in arriving.

£350

145

POPES' BINDINGS. A superb and unequalled collection of volumes (chiefly Liturgical), bound for the personal use of the Popes, commencing with Paul IV (1555) and coming down to Leo XII (1823), are offered *en bloc.*

There are in all 16 distinct bindings, the earliest being dated 1558, and the latest 1818.

As it would be impossible to convey an adequate impression of these gorgeously decorated volumes, we have had a series of photographs of them prepared, and these we will send for inspection to intending purchasers.

The price of the entire collection is £500

SEE ILLUSTRATIONS

146

PREVOST. MEMOIRES | ET | AVANTURES D'UN HOMME | DE QUALITE, | Qui s'est retiré du monde. | *Vignette.* *7 volumes.* 12mo. *Red morocco, by Lortic.*

Amsterdam, | *Aux depens de la Compagnie.* | 1731

FIRST EDITION. A superb copy—possibly the finest known.

"Édition originale véritable de 'l'Histoire de Manon Lescaut et du chevalier des Grieux.' Tout le roman est renfermé dans ce tome septième des 'Mémoires et Avantures.' Il est même parfaitement admis parmi les bibliophiles qu'on peut le posséder isolément, et ne pas s'embarrasser des autres tomes, qui sont pour ainsi dire sans intérêt. Celui-ci est précieux et recherché."—Jules Le Petit.

£45

147

PSALTERIUM DAVIDIS, [et Libri Sapientiales]. Ad Exemplar Vaticanum Anni 1592. 12mo.

Lugduni, Apud Ioh: et Dan: Elzevirios Anno 1653

Bound in red morocco for Baron de Longpierre with his famous device, the "Toison d'Or," impressed five times on each of the covers, and repeated in five of the six panels on the back. Gilt on marbled leaves.

Books from the library of Hilaire-Bernard de Roqueleyne, Baron de Longpierre, are but very seldom met with. His copy of Livy sold, many years ago, for £144. This present volume was afterwards in the library of Nol Salvert, and contains his ex-libris.

Alphonse Willems in his book on the Elzevirs, says of this edition: "Il est évident que ce Psautier, où l'on s'est attaché à suivre le texte de la Vulgate, a été exécuté spécialement en vue des pays catholiques. De là la suppression du mot Batavorum, après Lugduni, dans l'adresse des imprimeurs. L'édition est fort jolie, et les exemplaires bien conservés et grands de marges se paient fort-cher."

£40

148

PYNSON. ABRIDGEMENT OF ENGLISH LAW CASES. 1[b], Accompte | etc. 3[a], [E]N Accompte. le pleītif cōnta dun receipte en autre cōntie | etc. 190[a]. leyñ verzb fʒr &c. iō quere &c. Folio. 190 *leaves; 50 lines to a page. With headlines but without pagination. Old calf.* 1490

At the end of the Table (2[b]) will be found the imprint in the ordinary large type of the book: "Per me R. Pynson."

The first English Law book.

"This book is of great interest in the history of early printing in England. Of W. de Machlinia, the first English law printer, nothing is known after 1486, but it is probable that Richard Pynson, who was his successor, came to this country soon after that date. Pynson had studied at the University of Paris, and had learnt to print at Rouen

Pledges
Pleyne
Per que ſeruicia
Prouiſion
Peyne
Prebend
Periury
Pardon
Parliament
Proteſtacion

Quod p̄mittat
Quid iuris clamat
Quare impedit
Quale ius
Quod ei deforceat
Quinzime
Quare incūbrauit
Quare non admiſit
Quarentēn
Quare eiecit infra terminum.

Replicacion & reioynder
Repledet
Reſcous
Reſponnder
Receipte
Retourne
Retourne dez aūz
Relees
Remittere
Reſoñ
Reattachement
Replegiare
Recapcion
Rediſſin
Rent ſeruice
Retrayt a depley en diſpute
Record
Recordare
Repelle
Recouerſm̄;

Seiſe fac
Seruans
Sail de defaute
Supſedeas
Surcle
Surrender
Seiſal6 ter̄mer

Sequatur ſub ſuo periculo
Sub pena

Trauers
Trans
Title
Tenalb
Teſtament
Tolle
Taille
Tourne de bis

Vl baſte
Vſne
Vouchey
Vicount
Vlterance
Vl bater̄
Vl bith enam
Verdit
Vl tenage
Viltury

Per me. R. pynſon

with Guillaume le Tailleur. Pynson did not succeed to any of his predecessor's type, and when he first came to England he may have commissioned his old master to print two law-books for him, Statham's 'Abridgement' and Littleton's 'Tenores novelli.' The text of these two books is printed in a curiously small and contracted vernacular type, used nowhere else, and apparently cut specially for the printing of these two books. What part Pynson had in the printing of the two books it is difficult to decide. The Table is signed 'Per me Richard Pynson," but the last leaf bears the cipher of le Tailleur as printed. If Pynson had subsidized the press and paid for the type we should expect to find it in his possession in England later. Very probably they printed the volume together at Rouen in order that Pynson might begin business with it in England.

"This volume, though not uncommon, *is very rare when, like the present copy, it contains the two preliminary leaves of Table. The two leaves are printed as a separate preliminary quire, and it appears almost certain from the examination of a considerable number of copies, that it was printed later than the book, and inserted only in some examples.* Copies in early bindings, with no appearance of mutilation, are often without it."

It is a volume of supreme importance to those interested in the infancy of English printing, and the *Bodleian Library at Oxford only possesses an imperfect copy.*

The present is a superb example.

This collection of the Statutes of England is so rare as to have escaped the researches of Ames, Herbert, and Dibdin. It is printed in Secretary type, and is the only example of this type used in England. Pynson, who was the assistant of Caxton and the fellow-worker of Wynkyn de Worde, was the first to introduce into England the type known as Secretary-Gothic, an imitation of the cursive Gothic hand, which had been invented in France and become fashionable with some of the early French printers.

There is a copy in the J. Pierpont Morgan Library, but it is extremely doubtful if any other private library contains an example.

£250

See Illustration

149

RABELAIS. ŒUVRES. 3 vols. 4to. *Frontispiece designed and engraved by Folkema; engraved titles to the first and third volumes, and fleurons on the printed title by B. Picart, 3 topographical plates, portrait of Rabelais, engraved by Tanjé, 8 culs-de-lampe by Picart, and 12 plates by Du Bourg, engraved by Bernaerts, and others. Red morocco,* UNCUT. *Amsterdam,* 1741

This Uncut copy is probably Unique.

"Livre très recherché."—Cohen, 480.

£40

150

RACINE. MITHRIDATE, Tragédie. 8vo. *Red morocco extra, doublure of red morocco, with dentelle border, by Trautz-Bauzonnet.* ENTIRELY UNCUT.

Paris, Chez Clavde Barbin, au Palais, sur le seconde Perron de la Sainte Chapelle, 1673

UNIQUE. BEING ABSOLUTELY UNCUT.

This COPY is enriched by the addition of Racine's autograph signature. "Cette signature *de Racine* est citée dans le travail de M. Paule Bonnefon, sur la Bibliothèque de Racine, dans la Revue d'histoire littéraire de la France, 1891, p. 211."—*Catalogue of the Charavay Collection.*

There are few rarer French autographs than that of Racine; less than a dozen are recorded.

It is a remarkable coincidence that this present catalogue should contain not only the above in unique state, but also Molière's *chef-d'œuvre* in like condition.

£250

151

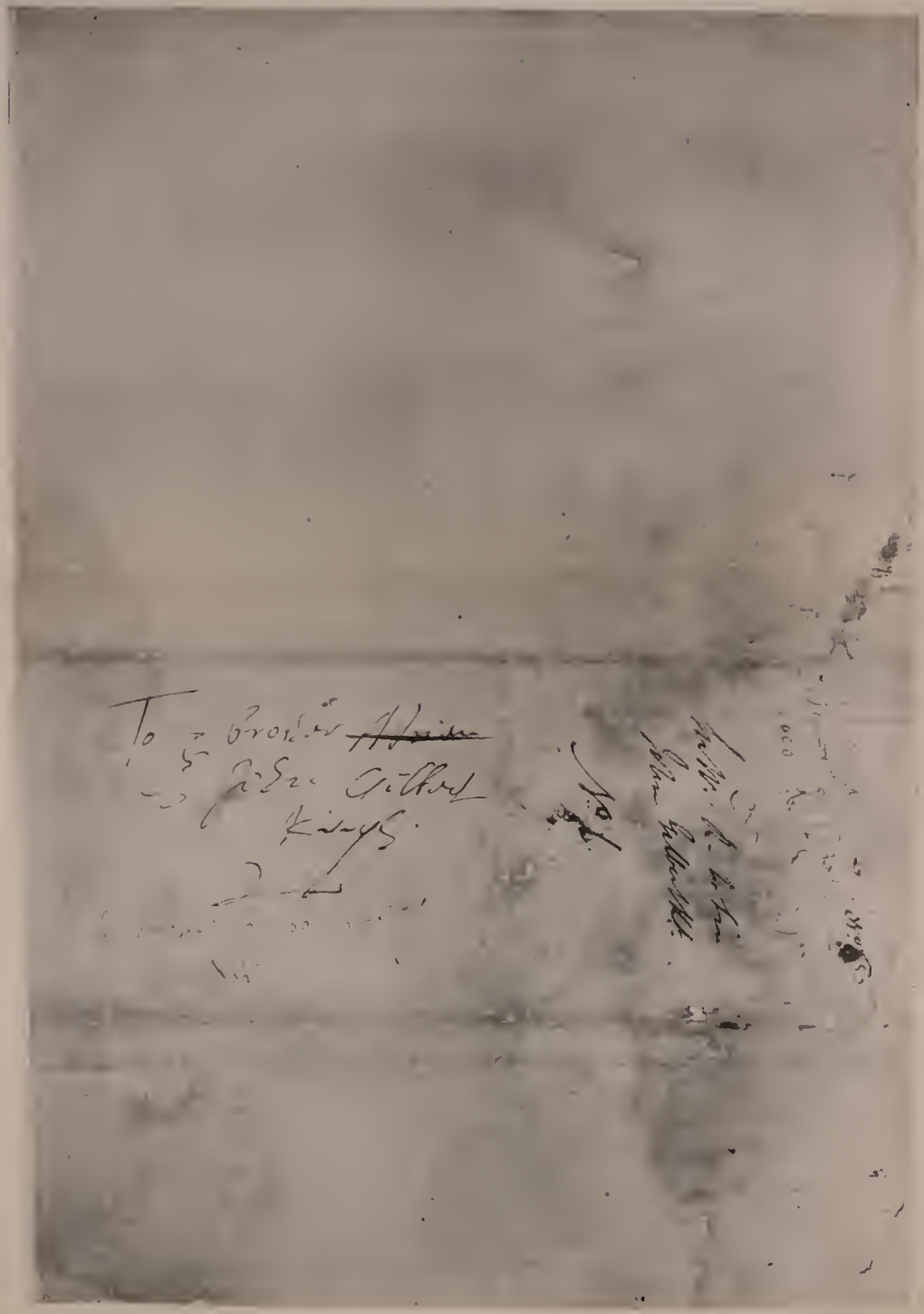
RACINE. ATHALIE. Tragédie, tirée de l'Ecriture Sainte. FIRST EDITION. *Frontispiece in unlettered proof state, by Mariette, after Corneille, and fleuron on title.* 4to. *Red morocco extra.*

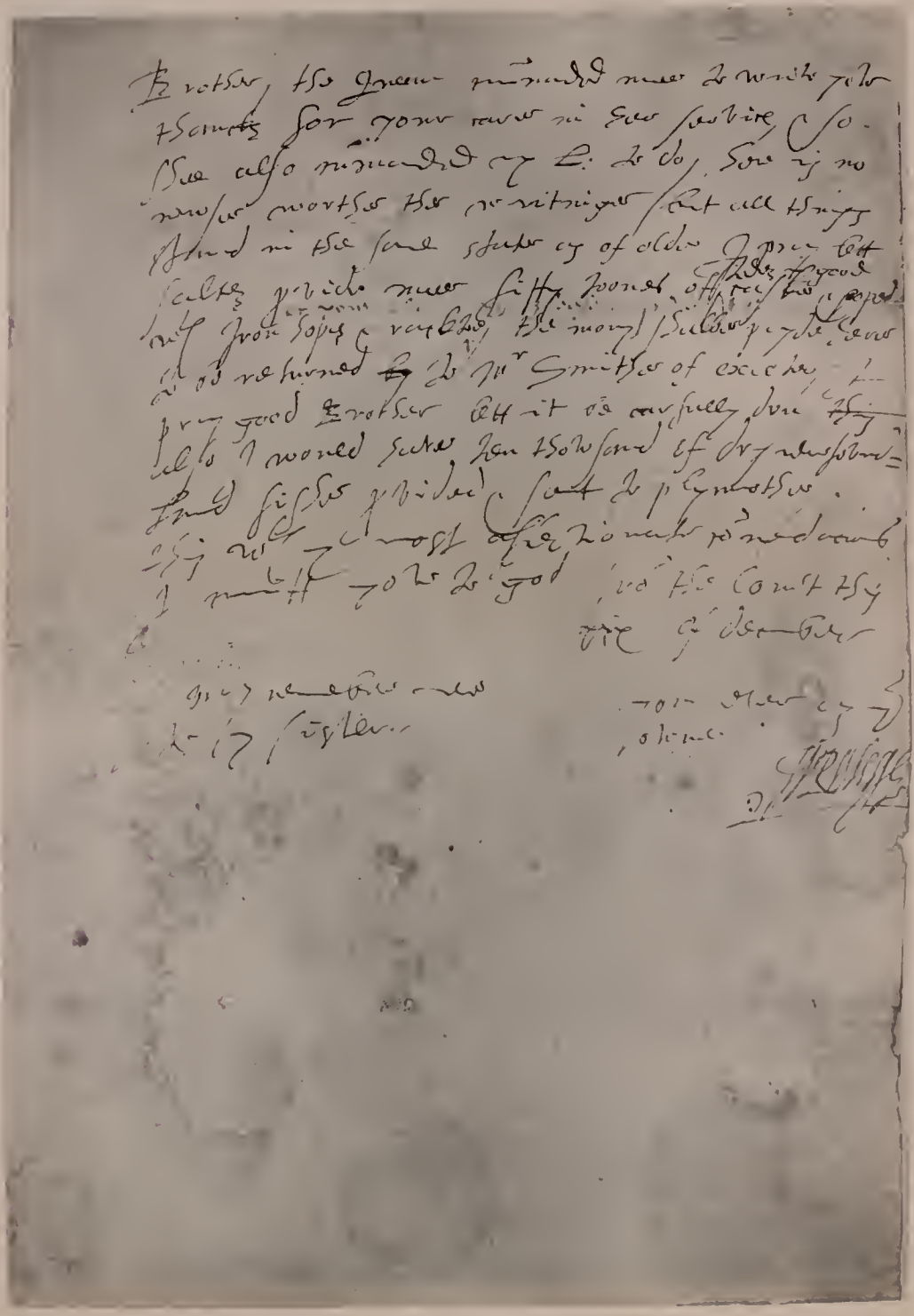
A Paris Chez Denys Thierry, rue saint Jacques, à la ville de Paris. 1691

The present is a very large copy, measuring $9\frac{9}{16}$ by $7\frac{3}{8}$ inches.

"Athalie fut d'abord jouée par les élèves de Saint-Cyr entre elles seulement, aux mois de janvier et de Fevrier 1691; mais cette belle tragédie ne trouva pas grâce devant le confesseur de la maison de Saint-Cyr, Godet des Marais, évêque de Chartres, et, sur son avis, elle ne fut représentée à la cour qu'une ou deux fois, chez Mme. de Maintenon, devant le roi et les princes seulement, à Versailles. Après n'avoir eu que quelques représentations de loin en loin, chez la princesse Marie-Adelaide de Savoie, depuis duchesse de Bourgogne en 1697 et 1699, chez Mme. de Maintenon, en 1702, ou elle eut pour interprètes la duchesse de Bourgogne et d'autres personnages de la cour, elle fut mise à la scene au Théâtre-Français le 3 mars 1716, et elle eut un grand succès. Mais, dans ces représentations à la ville on supprima les chœurs."

£30





Hic incipit officiū beate marie virginis.
Die dñica die lune et die iouis ad matut.

Domine labia mea aperies
et os meum annunciabit laudem tuam.
Deus in adiutorium
meum intende. Domine ad adiuuandū
me festina. Gloria patri et filio et spiritui sancto. Sicut erat in principio et

152

RALEIGH AND ELIZABETH

RALEIGH (SIR WALTER). HOLOGRAPH LETTER (SIGNED), 1 page folio, *December* 30, 1591; to SIR JOHN GILBERT, HIS HALF-BROTHER. *Bound in red morocco.*

Extremely important, referring to the equipment of a Squadron mainly fitted out at Raleigh's expense in 1592.

Thanking him on behalf of the Queen (Elizabeth) for his care in her service. Sir Walter remarks that things are much the same as of old.

Sir Walter asks for "fifty toones of zider" and "ten thousand of dry Newfoundland fish" to be sent to Plymouth. Asks to be remembered to his sister.

HOLOGRAPH LETTERS of Sir Walter Raleigh are amongst the *introuvables*. The example in the Huth library sold at auction for £520.

Six months after this letter was penned Sir Walter was committed to the Tower for carrying on an intrigue with Elizabeth Throgmorton, one of the Queen's maids of honour (whom he eventually married), while professing a lover-like devotion to the Queen.

Sir John Gilbert, to whom this letter is addressed, was the elder brother of the famous navigator, Sir Humphrey Gilbert. He was also Sir Humphrey's chief executor, to whom the administration of the Kingdom of Newfoundland was left.

"Sir Walter Raleigh was his step-brother by the second marriage of his mother, Catherine, daughter of Sir Philip Champernowne."

£350

SEE ILLUSTRATIONS

153

REIMS LITURGY. HORAE AD USUM ECCLESIE METROPOLITANE REMENSIS. A BOOK OF HOURS FOR THE "USE" OF THE METROPOLITAN DIOCESE OF REIMS. PROBABLY COMMISSIONED BY THE ABBESS OF ST. REMY FROM THE ILLUMINATOR, PIERRE HERLIN. *Illustrated with 6 important miniature paintings by Herlin. Enclosed in a richly tooled French morocco binding of the sixteenth century.* (*Circa* 1470)

It is often forgotten that Reims and not Paris is the Metropolitan See of France. It may also not be generally known that although Paris prayer-books are extremely common, Reims prayer-books are excessively rare.

Before the Calendar in this handsome prayer-book are two leaves of vellum on which is written (in French), in a different hand from the rest of the volume, a prayer headed "Quāt on veult recepuoir le corps nr̃e Seigne!" showing that it was meant to be recited

before receiving the Holy Eucharist. It begins in French fifteenth-century phrase: "Most sweet and sovereign bishop and father of our Souls" and ends "Contemplating the glory of Sovereign eternity and of your most glorious mother, and of all the saints and 'sainctes' who are glorified with you in the glory everlasting. So be it." Below this (pasted on the vellum) is a book-plate containing the arms of some much later owner of the manuscript It is the book-plate of a noble owner who was not only an ecclesiastic but also a Member of the Order of Malta, or St. John of Jerusalem.

On fol. 3 begins the Calendar, in a red and black formal Gothic text, and a perusal of the names of the festivals very soon points out the Reims provenance of the manuscript. For example, on the Ides (13th) of January we have in red, therefore a festival of the highest rank, the names of Remy and Hilaire. The latter is honoured in almost every diocese in France, and the former was the celebrated Archbishop of Reims (St. Remigius) who, born a younger son in the ancient castle of Laon, was placed in possession of the see of the city of Reims in his twenty-second year. On the conversion of Clovis, Queen Clotilde secretly sent to the Archbishop to come and receive the King into the Church, and on Christmas Day the King and three thousand of his followers received baptism in the Cathedral of Reims. The sacred amphora of oil used to anoint the King on this occasion was preserved for many centuries in the cathedral where the coronation of the kings of France was celebrated for ever after. With the lands bestowed on the Church by Clovis, St. Remy founded a number of new bishoprics at Laon, Arras, Cambray, Tournay, etc. Thus France was the first State of modern Europe to embrace Christianity, and hence the King of France is styled the "most Christian King" and the "Eldest son of the Church."

The miniature paintings in this Reims Horae are considerably above the average. They are of the school of Touraine after it fell under Burgundian influence, that is, they are French, not Netherlandish, but the actual painter of the miniatures cannot be named with certainty.

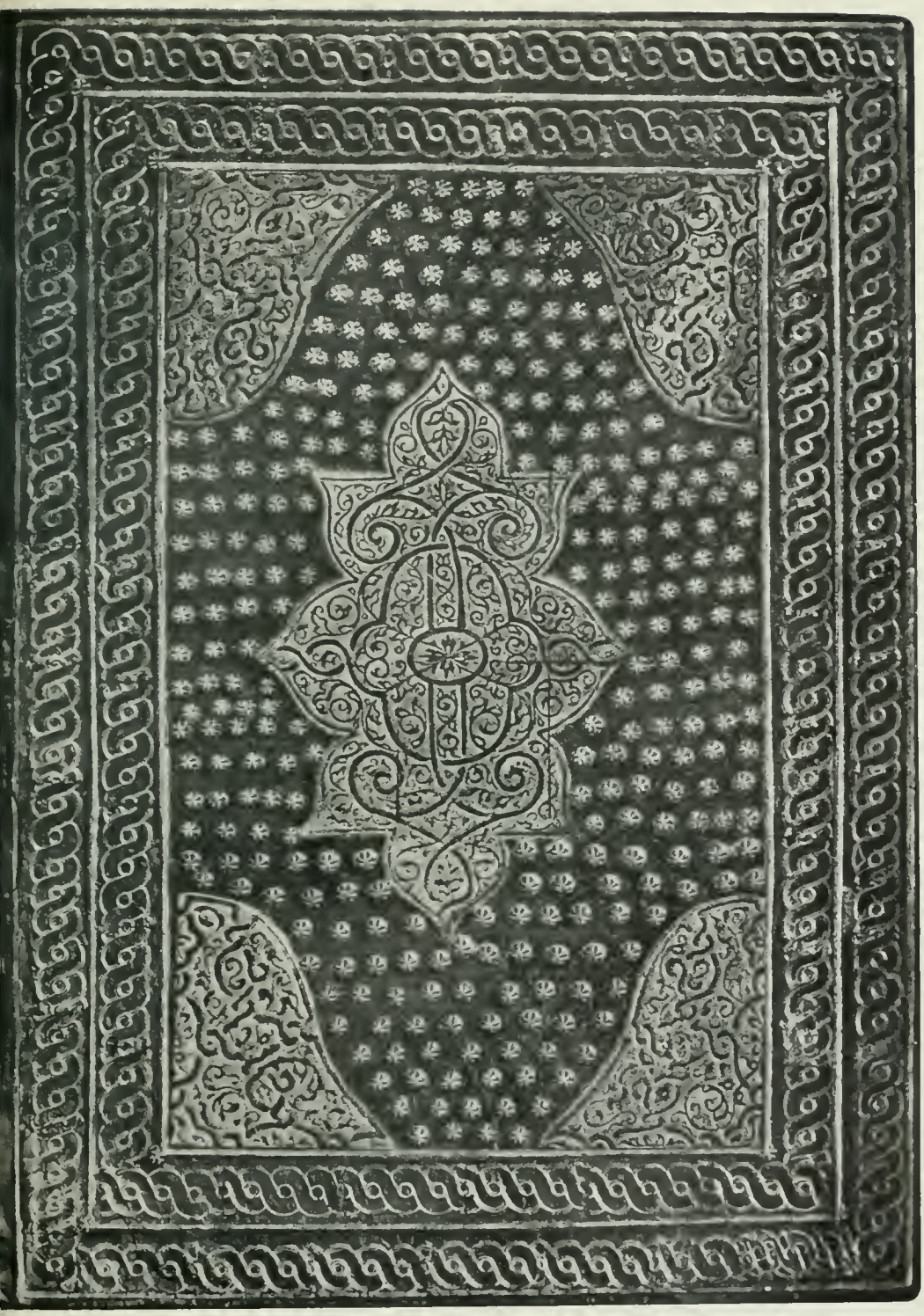
Its execution may be placed about the year 1470.

The Dominican nun in the Miniature of the Annunciation suggests that the manuscript was executed originally for a member of that Order, probably for the Lady Abbess of St. Remy. The dress seems to be that of the third Order of Dominican nuns, called the Order of Penitence. The ruins of the old Abbey of St. Remy still exist in the south-west corner of the now modernized city of Reims.

There may be doubt as to the identity of this figure, but there can be no doubt as to the skill of the artist, who seems to have been one of the family of the Herlins who worked for Jeanne, Duchess de Laval, second wife of René d'Anjou. It is remarkable that only the two chief miniatures, that to the beginning of the Hours of the Virgin and that to the Penitential Psalms, have the landscape background of the later Netherlandish Tourangian and Parisian schools. All the rest, to the Hours of the Cross, the Holy Spirit and the Office of the Dead are in the older manner with golden or coloured and diapered backgrounds.

Manuscripts for the "Use" of the Metropolitan See of Reims are of Excessive Rarity.

See Illustrations £250



154

ROUSSEAU (J. J.). HOLOGRAPH LETTER (SIGNED). Relative to his "Dictionnaire de Musique." To M. Guy, in Paris. 3 pages 4to. *Strasbourg, 4th Novr* 1765

VERY IMPORTANT.

His late misfortunes have prevented him from answering his proposals sooner. He would like to come to Paris to superintend the correction of the "Dictionary," but is too ill at present, he may be better in a fortnight. There are many difficulties in the way. When he arrives in Paris overwhelmed with fatigue he may be ordered to leave it at once, he is used to being driven out from every place. If they would be content to arrest and imprison him he would not mind, but to force a man in such a state of health to travel at that season would be too bad. It is useless for him to come to Paris unless he can stay two months; has then arranged to go to England. Another difficulty is the travelling,—he cannot travel in a public conveyance nor afford to buy a post-chaise, though he is not in want of money. Explains the regulations which prevent him from hiring one, suggests that M. Guy should hire a chaise and horses in his name and send them to him. The greatest difficulty is to obtain permission; suggests that the Marquise de Verdelin should be asked to use her influence. If this fails he must give up the idea of Paris and go to England *via* Frankfort and Holland. To winter in Holland, or travel there in that season, would be terrible—he may have to stay at the cabaret where he is all the winter, in which case proofs could be sent for correction, but it would be expensive. Begs a prompt reply which he will await at the address *chez M. Kamm à la fleur*. Begs him to keep his proposed visit a secret as he wishes to be ignored while in Paris except by a few friends; does not wish to hide from the Parliament or Government but from importunate persons.

£35

155

ROUSSEAU. ŒUVRES, édition ornée de Figures, et collationnée sur les Manuscrits Originaux de l'Auteur, déposés au Comité d'Instruction publique. 18 vols. 4to. *Portrait by Degault, engraved by Langlois, 5 frontispieces by Cochin and Monsiau, and 29 charming plates by Cochin, Monsiau, de Ghent, Pauquet, Regnault and Vincent, engraved by Choffard, Dambrun, de Launay, etc. Red morocco, by Bozerian (signed).* *Paris*, 1793-1800

PROBABLY THE FINEST COPY EXTANT OF THE MOST MAGNIFICENT EDITION OF ROUSSEAU.

Printed upon VELLUM PAPER. The plates are in PROOF STATE, being "avant la lettre." "Quelques-unes des compositions de Monsaiu, surtout celles des Confessions sont charmantes."—COHEN, 524.

£100

156

ROWLANDSON. THE ENGLISH DANCE OF DEATH, from the designs of Thomas Rowlandson, with metrical illustrations (by William Combe). *Very fine impressions of the 72 coloured plates.* In the 24 Original Parts, as issued, with Wrappers complete. Uncut. *Enclosed in two red morocco cases.* *Ackermann*, 1814-16

The first edition.
Extremely rare in this pristine condition.

£85

157

ROWLANDSON. THE SECOND TOUR OF DR. SYNTAX in Search of the Picturesque (by William Combe). 24 *coloured plates by Rowlandson.* In the 8 Original Parts, with the Wrappers intact. Uncut. *Enclosed in a red morocco case.*
Ackermann, 1820

First edition.
Extremely rare in this condition.

£50

158

RUSKIN'S AUTOGRAPHED PROOF COPY

RUSKIN (JOHN). ALEXANDER (FRANCESCA) ROADSIDE SONGS OF TUSCANY, edited by John Ruskin, the 10 parts complete in 1 vol., *with 20 full-page plates.* 4to. *Half green morocco extra, top edge gilt, uncut.* *Orpington*, 1885

Ruskin's own Proof Copy with his Autograph Corrections and Additions, the title-page to Part X being in duplicate, and each corrected by Ruskin, and differing from the finished title-page.

The Author's and Editor's Prefaces and the "Story of Lucia" also have Ruskin's Corrections and Additions. These are in red and black ink and purple pencil, and are very numerous.

One of Ruskin's Autograph Additions extends to no less than sixteen lines, and another to eight lines.

£42

Hochlöbl. k. k. Stadthauptmannschaft.

Unterzeichneter bittet unterthänigst ihm die erledigte Musik-Directors-Stelle zu Leibach zu verleihen, zu welcher Bitte mit folgenden Documenten:

1. Ist er ein Zögling des k. k. Conservatoriums, gewesener k. k. Hof-Sängerknabe, und in der Composition Schüler des Herrn von Salieri ersten k. k. Hofkapellmeisters, auf dessen vorzügliche Empfehlung er diese Stelle zu erhalten wünschet.

2. Hat er sich in jedem Fache der Composition solche Kenntnisse, und Fertigkeit in der Ausübung auf der Orgel, Violin u. im Singen erworben, dass er auch bey den strengsten Prüfungen unter allen um diese Stelle werbenden, den Vorzug verdient, als der fähigste erkläret wird.

3. Gelobet er, die bestmögliche Verwendung seiner Fähigkeiten, um in einer genügenden Lehrmeister vollkommen zu entsprechen.

1816

Ludwig Schlesinger
der Zeit Schulgehilfe der
Schule seines Vaters zu
Wien am Hundsthorthurm
No. 40.

159

SAINT-LAMBERT. LES SAISONS, POEME. 8vo. *Fleuron on title, 4 vignettes by Choffard, and 5 plates by Moreau, engraved by Delaunay, Duclos, Prevost and Simonet.*—Contes, Poésies fugitives et Fables Orientales. *2 plates by Moreau. Green morocco extra.*

Amsterdam, 1775

One of the most beautiful of the famous French illustrated books of this period. A superb and UNIQUE COPY, the plates by Moreau being in TWO STATES, with the letters, and PROOFS BEFORE LETTERS. The *en-têtes* by Choffard are also in TWO STATES, ordinary impressions and PROOFS "tirées à part."

An autograph letter of the Author is inserted.

£150

160

SCHUBERT (FRANZ). HOLOGRAPH LETTER (SIGNED), 1 page, folio. *Vienna*, 1816

THIS SUPERB LETTER WAS ONE OF HERR MEYER-COHN'S MOST TREASURED POSSESSIONS.

"Eingabe, auf Stempelpapier, an die 'Hochlöbl. K.K. Stadthauptmannschaft.' Er bittet unterthänigst ihm die erledigte Musik-Direktor-Stelle zu Laibach in Gnaden zu verleihen. Nach Mitteilung über seinen musikalischen Lehrgang, seine Kenntnisse der Komposition etc. 'Gelobt er, die bestmögliche Verwendung seiner Fähigkeiten, um einer gnädigen Bittgewahr vollkommen zu entsprechen.' Der Brief ist wie folgt unterzeichnet: Franz Schubert m.p. derzeit Schuleghülfe der Schule seines Vaters zu Wien am Himmelpfortgrunde No. 10."—*Meyer-Cohn Catalogue.*

£200

SEE ILLUSTRATION

161

"THE SIGNED COVENANT"

SCOTLAND. A SOLEMNE LEAGUE AND COVENANT, for Reformation, and Defence of Religion, the Honour and Happinesse of the King, and the Peace and Safety of the three Kingdomes of Scotland, England, and Ireland. 4to. *Old velvet binding with green morocco doublure.* *Edinburgh, Evan Tyler*, 1643.

THE RAREST, THE MOST PRECIOUS, AND THE MOST IMPORTANT SCOTTISH LITURGICAL VOLUME THAT HAS OCCURRED FOR SALE WITHIN LIVING MEMORY. IT IS SIGNED BY 97 OF THE COVENANTERS.

IT IS OF SUPERLATIVE IMPORTANCE NOT ONLY TO THE CHURCH OF SCOTLAND, BUT ALSO TO THE CHURCH OF ENGLAND.

Of the several covenants drawn up in Scotland for the defence of religion two stand out prominently, the National Covenant of 1638, and the more famous "Solemn League and Covenant" of 1643. The intense feeling aroused by Charles' repeated attempts to thrust the English service on the Scottish Church culminated in the great riot of St. Giles when the new Prayer-book was first made use of. The nation recurred to the precedent of 1581 when James invited the people to enter into a covenant by which they renounced the doctrines of Rome and bound themselves to defend the Church of Scotland. The two ablest of the popular leaders, Alexander Henderson, minister of Leuchars, and Johnston of Warriston, a lawyer, drew up a new version of this covenant to oppose the Prayer-book. By this Covenant of 1638 the subscribers bound themselves to reject all innovations in religion which should not have been approved in free assemblies of the Kirk and in free parliaments, and secondly to uphold to the utmost the power of the Crown. How on earth a Presbyterian Church and a Stuart King could work together, as these two propositions suggested, does not seem to have entered into their consideration.

By 1643 affairs in England had undergone a vast change. The civil war had broken out, and while matters hung in the balance Scotland was doubtful what to do. If the Puritans were overcome the Scottish Kirk would not long remain Presbyterian, and the Parliamentary party were in a critical position for want of sufficient troops.

England's extremity was Scotland's opportunity. When they found that the English commissioners required military aid they resolved to impose upon England their own system of Church government and discipline. For this purpose Alexander Henderson drew up a new covenant similar to that of 1638 and involving among other provisions the abolition of Episcopacy and a joint pledge to maintain the reformed Presbyterian Church of Scotland and to carry out such a reformation of the Church of England as would bring the churches in both nations to the nearest conjunction and uniformity in all respects. This was too sweeping a measure even for the English Parliament, but Vane, one of the commissioners, obtained a few modifications. There was to be a reformation of religion in England "according to the Word of God" and the "example of the best Reformed Churches." The Scots seemed to have had no doubt that this latter part of the sentence referred to themselves, and delighted with such homage to their superior sense and sanctity accepted the amendments, and the Solemn League and Covenant having been approved by the General Assembly was ratified by the Convention of Estates on 17th August 1643. Shortly afterwards it was sent to the Assembly of Divines at Westminster who objected to certain portions about the maintenance of the Church of Scotland and added other enactments concerning the establishment of Protestantism in Ireland. The Scottish Commissioners arrived in September and when all parties were agreed it was finally accepted by the Lords. On 25th September it was sworn to by the Assembly of Divines and a hundred and twelve members of the House of Commons.

As finally issued the "Solemn League and Covenant for reformation and defence of Religion, the honour and happiness of the King, and the peace and safety of the three Kingdoms of England, Scotland and Ireland" really pledged its supporters to establish Presbyterianism throughout the three kingdoms, to preserve the rights of Parliaments

A SOLEMNE LEAGUE AND COVENANT, FOR REFORMATION: AND Defence of Religion, The Honour and Happineſſe of the KING, and the Peace and Safety of the three Kingdomes OF SCOTLAND, ENGLAND, and IRELAND.

C11
33
f

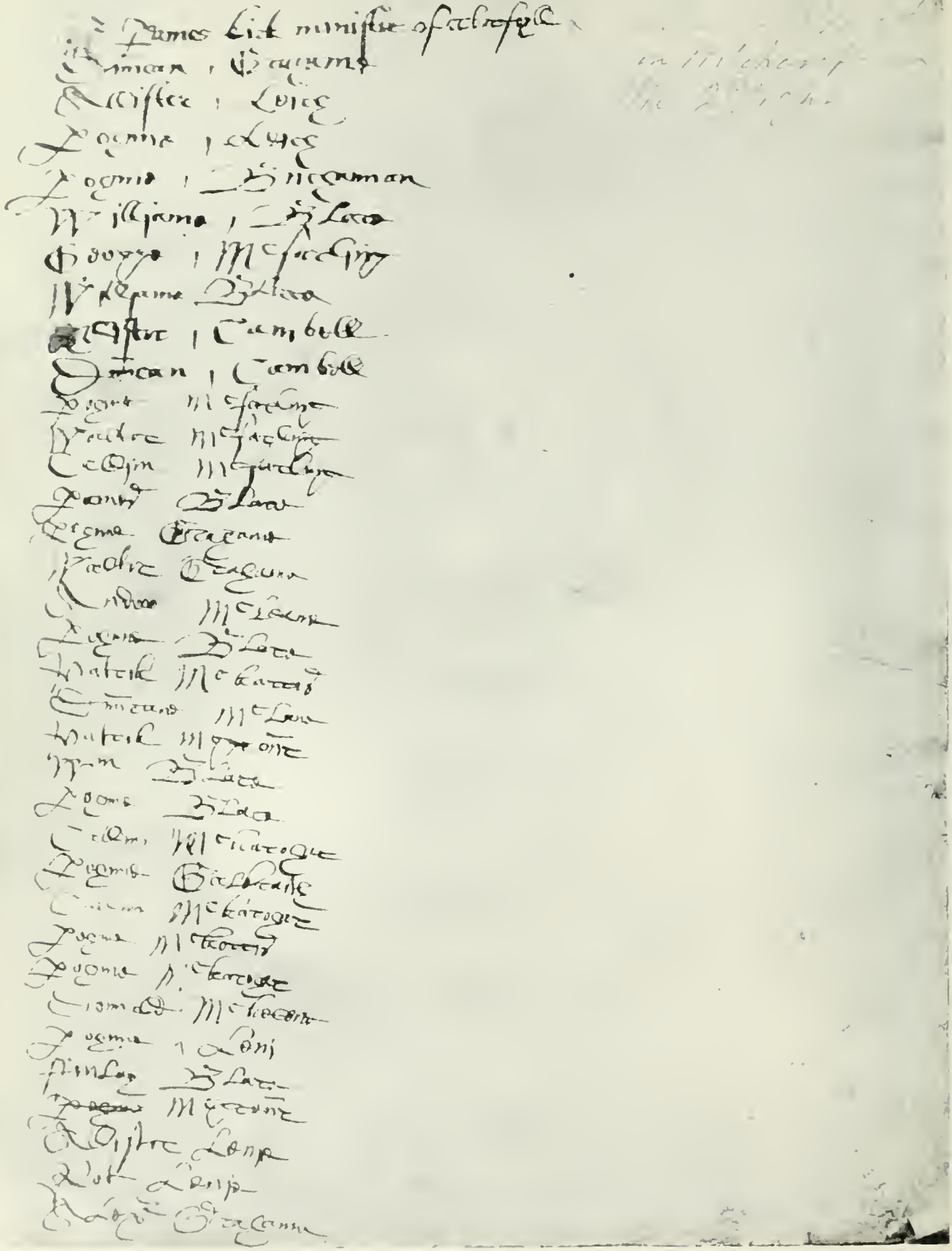
Jer.50.5. *Come, let us joyn our ſelves to the Lord in a perpetuall Covenant, that ſhall not be forgotten.*

Prov.25.5. *Take away the wicked from before the King, and his Throne ſhall be eſtabliſhed in righteouſneſſe.*

2. Chron.15.15. *And all Iudah rejoyced at the Oath, for they had ſworn with all their heart, and ſought him with their whole deſire, and he was found of them: and the Lord gave them reſt round about.*

EDINBURGH,
Printed by *Evan Tyler*, Printer to the Kings moſt Excellent Majeſtie. 1643.

THE SUBSCRIBERS OF THE LEAGUE AND COVENANT.



without any intention to diminish "His Majesty's just power and greatness" and to maintain the union of the kingdoms, and render mutual assistance for this purpose. In Scotland it was hailed with rapture, while statutes were passed for enforcing subscription throughout all the three kingdoms. *Orders were issued by the Scottish Assembly that copies were to be printed without loss of time having blank leaves at the end for signatures and that a copy was to be sent to every parish minister, and heavy penalties were attached to refusal to sign.*

Three editions of this book were printed in Scotland in 1643. The present *by Tyler*, another at Edinburgh by R. Bryson, and the third at Aberdeen by Edward Raban. Of Bryson's edition no copy appears to be known at present. Raban's is known only from a fragment consisting of the first four leaves preserved in George King's Pamphlet Library at Aberdeen.

A later edition by Tyler with the extra leaves was issued at Edinburgh in 1648, while an edition of the National Covenant together with the solemn league and covenant was issued anonymously in 1689. The printing of it at that time was a dangerous undertaking so that the printer wisely withheld his name, but it was probably printed by John Reid at Edinburgh. The Covenant of 1638 was usually printed with the Confession of Faith. In England apparently the Solemn League and Covenant was not welcomed with the same enthusiasm as in Scotland, nor do similar books with blank leaves for signatures appear to have been printed for distribution to the various parishes.

The present copy was sent for the use of the parish of Aberfoyle in Perthshire and the first entry is "Mr. James Kirk minister of Abrefyll." He was the father of the more celebrated Robert Kirk also minister of Aberfoyle, a profound Gaelic scholar, who composed the first metrical version of the Psalms in that language and also a very curious treatise on elves and fairies first printed by Sir Walter Scott in 1815. Most of the names on the first page appear to be in the same hand, probably written down for those who could not write. The next page is headed by two lairds, W. Graham of Polder and John Graham of "douchray" ancestor of the present Graham of Duchray Castle, near Aberfoyle.

Though the English Parliament and Westminster Assembly had accepted the Solemn League it was never liked by the Independents, and Scotland was consequently very antagonistic to Cromwell. When a party of his troops were marching through the Pass of Aberfoyle they were set upon by Graham of Duchray and defeated. The head of the Grahams in this district, William Graham, Earl of Menteith, was noted as a great persecutor of the Covenanters, so much so that Claverhouse wrote to him: "I rejoice to hear you have now taken my trade off my handes, that you are becom a terror to the godly."

Graham of Duchray wrote an account of the troubles of this period which is still preserved in manuscript. Aberfoyle is the centre of the Graham country, and it is to be regretted that so few of the many Grahams that occur amongst these entries have added the names of their estate by which they could be identified.

The practical extinction of copies of the Covenant with any names attached is due to the fact that when later on the Covenanters were outlawed such a register of signatures would afford damning evidence against them. It is otherwise hard to account for the almost total disappearance of a book of which a copy was sent to every parish in Scotland.

Of the present edition there only exist the copies in the libraries of St. Andrew's Uni-

versity, in New College, Edinburgh, and the present. Of these three copies that in Edinburgh is imperfect, only seven of the leaves for signatures now remaining; it was used in the parish of Edzell in Forfarshire.

This precious volume which appears to have passed through Constable's (Sir Walter Scott's publisher) hands, is bound in red velvet with a doublure of green morocco tooled in gold, and with watered silk fly-leaves. It is doubtless the copy referred to by Sir Walter Scott in "Tales of a Grandfather," and 100 years ago was sold for 30 guineas.

£750

See Illustrations

162

A UNIQUE SECOND FOLIO

SHAKESPEARE. MR. WILLIAM SHAKESPEARE'S COMEDIES, HISTORIES, AND TRAGEDIES. Published according to the true Originall Copies. The second Impression. *Portrait by Martin Droeshout.*

London, Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Church-yard. 1632. [*Colophon at end.*] *Printed at London by Thomas Cotes, for John Smethwick, William Aspley, Richard Hawkins, Richard Meighen, Robert Allot,* 1632.

The Second Folio. A remarkably fine and entirely unwashed copy in red morocco.

The present folio is corrected and augmented throughout, and presents certain differences in the printing from the ordinary copies as described by Mr. Pollard.

Differences from Mr. Pollard's Collation.

Head Title (leaf x) "to their first Originall" is here printed on a fresh line.
Misprints. *Signature* bb is instead of cc.
Pagination. i2 is unnumbered.
P. 88 (in the repeats) printed correctly.
P. 164 printed correctly.

Manuscript Corrections and Augmentations.

First pagination.
Page 2, Col. 1. "And (thou) his onely heire"—"Thou" written in.
"To thinke oth' teene"—"teene" altered to "tune."
"Though all the signories" altered to "Through all," etc.

Page 3, Col. 2. "Yea, his dead Trident shake" altered to "his dread," etc.
"Some tricks of desperation"—the first e in desperation has been added in ink.

Page 4, Col. 1. "Which is't thou canst demand?"—"hich" of "which" scored out.
"Save for the sinne that he did littour" altered to "Save for the sonne that she did littour."

Page 8, Col. 1. "Which th-owes thee much to yeeld" altered to "which sh-owes thee much to yeeld."

Col. 2. "The Man i'th Moone's too slow" enclosed in brackets.
"(And by that destiny)"—second bracket added.

Page 9, Col. 2. "had but his fish painted" altered to "this fish," etc.

Page 10, Col. 2. "Cal(iban)" altered to "Ste(phanie)."
"Delight in them set off" altered to "sets off."

Page 11, Col. 2. "Thy eyes are almost set in thy heart" altered to "thy head."

Page 13, Col. 1. Alteration to "vigilance."

Page 15, Col. 2. "beyond yon cell" altered to "beyond yor cell."

Page 16, Col. 2. Alteration to "I will have none on't."

Page 17, Col. 2. "My Dukedome of thre" altered to "thee."

Page 27, Col. 2. "lent me wit to plot his drift" altered to "this drift."

Page 31, Col. 2. "then I prove loyall"—L written in.

Page 38, Col. 2. "we will include all jarres"—i in include written in.

Second pagination.

Page 6, Col. 2. "And if yon" altered to "and of yon."
"*Fran.*" altered to "*Cit.*"

Page 206, Col. 1. "Must fetch him in; he (?) Papers" altered to "his Papers."

Page 207, Col. 1. "To heare this of him; and could wish you were"—"you" corrected.

Page 209 (120), Col. 1. "For this to ruminate on this so farre"—the first "this" scored out.

Page 216, Col. 1. "Continue in my Liking; nay, gave notice" altered to "gave not notice."

Page 228, Col. 1. "To make your house our Towre: you a brother of us" altered to "were you a brother of us."

Third pagination.

Page 7, Col. 1. "If that he praise himself, bring the praise forth" altered to "If he praise himselfe, that brings the praise forth."

Page 8, Col. 1. "Our imputation shall be oddely poizd" altered to "Our reputation."

Page 13, Col. 2. "Hel(ena)" written in.
"Par(is)" scored through.

Page 16, Col. 1. "That through the fight I beare in things to love"—"in" and "to" transposed.

Page 17, Col. 2. "That all the Greekes," etc.—"Greekes" corrected.

Page 20, Col. 2. "Injurious time, which now with a robbers haste"—"which" written in.

Page 21, Col. 1. "He cut thy thy throate"—the second "thy" scored through.
Page 24, Col. 2. "Cressida come(s) forth to him"—s written in.
Page 26, Col. 2. "For we would count give much to violent thefts" altered to "As to give much by violent thefts."

These corrections are in a Stuart handwriting—they appear to be entirely original and unpublished.

£500

163

SHAKESPEARE. MR. WILLIAM SHAKESPEARE'S COMEDIES, HISTORIES AND TRAGEDIES. Published according to the true Original copies. Unto which is added seven Plays, never before printed in folio: viz., Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Locrine. THE FOURTH EDITION. *Portrait by Martin Droeshout, with the verses by Ben Jonson underneath. Red morocco, gilt edges, by Clarke and Bedford. Folio.*

London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Paul's Churchyard, and in Russell-Street, Covent Garden. 1685

A beautiful unwashed copy bound by Clarke and Bedford (about the year 1840) for W. T. B. Ashley. Its size is most unusual, being $14\frac{1}{16}$ inches in height and 9 inches wide.

The present copy is unique inasmuch that before the leaf of Dedication "To the most Noble and Incomparable pair of Brethren William Earl of Pembroke and Philip Earl of Montgomery" there are inserted original letters of each of these extremely famous men.

The letter of the elder brother (the Earl of Pembroke) is entirely holograph, being dated 24th December 1625, and relates to the approaching coronation of Charles I. It is addressed to his uncle, the Earl of Leicester, and signed "Yo^{r} Lo^{ps} most affectionate nephew and servant Pembroke."

The letter of the younger brother (the Earl of Montgomery) was written during the Civil War to Colonel John More (the Regicide). It is dated from Whitehall 5th August 1647, and signed "yo^{r}. most affectionate and assured ffriend Pembroke and Mont^{e}." (he had become Earl of Pembroke on the death of his elder brother in 1630).

William Herbert, Earl of Pembroke, not only has the enduring honour of the dedication of the Shakespeare "Folios" but was also (according to Shakespeare's biographers)

the famous "Mr. W. H." to whom the Poet dedicated so many of his "Sonnets." The autographs of both brothers are of extraordinary rarity.

This is without doubt the most desirable copy of the famous "Fourth Folio" in existence.

£250

164

SHAKESPEARE. THE WORKS of Mr. William Shakespear; in Six Volumes. Adorn'd with Cuts. Revis'd and Corrected, with an Account of the Life and Writings of the Author. By N. Rowe, Esq. *Frontispiece containing portrait of Shakespeare to each volume and plate to each play by Van der Gucht.* 6 vols. 8vo. *Original panelled calf.*

Printed for Jacob Tonson, within Grays-Inn Gate, next Grays-Inn Lane. 1709.

VOLUME the SEVENTH. Containing VENUS & ADONIS. TARQUIN & LUCRECE. And His MISCELLANY POEMS. With Critical Remarks on his PLAYS, etc. to which is Prefix'd an ESSAY on the Art, Rise and Progress of the STAGE in Greece, Rome and England. *Frontispiece representing Venus regarding the wounded Adonis.* 8vo. *Original panelled calf, uniform with the Plays.*

Printed for E. Curll at the Dial and Bible against St. Dunstan's Church, and E. Sanger at the Post-House at the Middle-Temple Gate. 1710

Together, 7 vols. 1709, 1710

THE FIRST COMPLETE EDITION OF SHAKESPEARE'S PLAYS AND POEMS.

This precious edition also contains the FIRST LIFE OF SHAKESPEARE as well as the FIRST CRITICISM of his works.

It is, too, THE FIRST ILLUSTRATED EDITION. These illustrations are of the very greatest importance as they are the very earliest existing records of the manner in which the plays were mounted, and of the costumes worn by the early Shakespearean actors.

Absolutely perfect copies, of the seven volumes (with all the plates) such as the above, are of the greatest rarity.

£50

165

SHAKESPEARE. THE PLAYS OF WILLIAM SHAKESPEARE, in fifteen volumes, with the corrections and illustrations of various commentators, to which are added notes by Samuel Johnson and George Steevens. LARGE PAPER. 15 vols. 8vo. *Old russia extra, bottom edges* UNCUT. 1793

Only 25 copies were printed on large paper. This superb copy contains the ex-libris of Sir M. M. Sykes, at whose sale in 1824 it realized £39 18*s*. It is the finest copy extant of this edition.

£75

166

SHAKESPEARE. WORKS, the text formed from a New Collation of the early editions, to which are added the Original Novels on which the Plays are founded, etc., by J. O. Halliwell. *Portraits, views, facsimiles, etc., and woodcuts by F. W. Fairholt.* 16 *vols.* Folio. *Original half binding*, UNCUT. 1853-1865

Only 150 copies were printed for subscribers, each of which contain Mr. Halliwell's *signed* guarantee. Five very interesting letters in reference to *this* edition of Shakespeare are inserted.

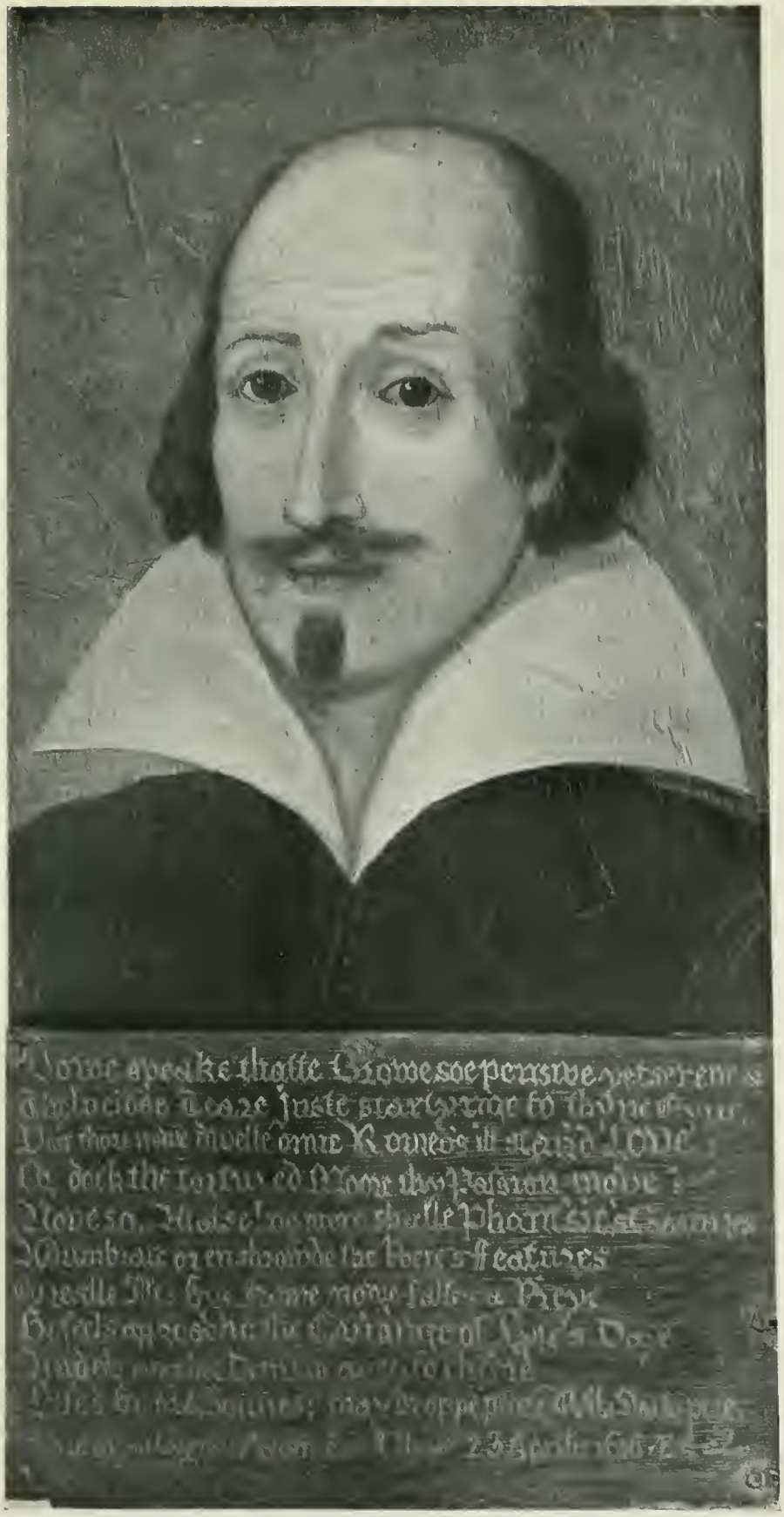
£120

167

SHAKESPEARE. THE BURBAGE PORTRAIT OF SHAKESPEARE. Painted on panel by Richard Burbage in *March* or *April* 1616. It measures 23 inches by 14 inches, and is in its original pure and untouched state.

This remarkable portrait was reproduced (greatly reduced) for the first time in Mr. Hazlitt's "Shakespear. Himself and his Work," 1908, page 145. In a letter (25th November 1909) Mr. Hazlitt thus described it:

"With regard to the Burbage portrait of Shakespear in your possession you may be aware in the first place that I am in the habit of working all round a question, before I come to a conclusion. In this case it was the most important, because, had I inserted it in my book without due inquiry and deliberation, I should have awakened a hostile cry, and exposed myself to ridicule.



"I advisedly adopted a cautious tone in introducing this likeness, and in speaking of it, but my opinion is unchanged, and since I published my first description of it, I have paid two visits to Dulwich (College) to verify my original impression on the subject and have met with *additional evidence in its favour*.

"I suppose that I may claim to have placed the personal history of Shakespear on a more satisfactory basis from every point of view than any of my predecessors or contemporaries, and in fact I have done too much to please some folks. You may recollect that the Athenaeum devoted six columns to a favourable notice of my first edition (*Life of Shakespear*).

"The points in favour of the authenticity of the head introduced by me are:

"The correspondence with the two heads of Burbage himself, and W. Sly the actor, both admittedly painted by the former, in the unusual pose and style, including the rather tell-tale falling collar, allowing for the different conditions, the difficulty of getting a true focus, and the short time available, as the eyes bespeak a person *articulo mortis*, and the Poet was more than probably propped up in bed.

"The statement that the likeness was executed 'to *oblige* a much valued friend' is ascribed to 1750, when there was not yet that inducement to misrepresent, which subsequently existed. That is, I presume, the Poet *obliged* Burbage.

"The absence of any one at or near Stratford capable of doing such a work and the unique relations between Shakespear and Burbage, the actor and artist.

"The presence of the verses accompanying the portrait and the statement that they were originally in letters of gold, which leads us to a twofold conclusion, that they were composed by Burbage—and indifferent enough they are—and painted and gilt by him in the same way that it has been recently discovered, that he performed some work about 1613 for the young Earl of Rutland in association with Shakespear (my book, p. 57). Setting aside their quality, these verses substantially strengthen the case for the common date and authorship of the likeness and peculiar adjunct in the shape of the inscription. Burbage was not a poet or even a man of letters.

"The correlation between the unquestionable portrait of 1611 (engraved by me) with the hand in the hair, the form of the forehead, the beard, the shade of the eyes—making allowance for acute illness since 1611—though even at the earlier date there are symptoms of age.

"At p. 393 of my volume I notice the facilities afforded in Elizabethan times for engraving and gilding on various substances. A Manual on the subject appeared in 1583."

The inscription beneath the portrait, painted on another board, runs as follows:

"How speake thatte Browe soe pensive yet serene
The lucidde Teare juste startynge to thine eyne
Dost thou nowe dwelle onne Romeo's ill starr'd love
Or doth the tortured Moore thy passion move
None so. Alasse no more shall phantsie's creatures
Adumbrate or enshroude the Poete's Features
To realle Illes hys Frame nowe falles a Preye

He feels approache the Ev'ninge of Lyffe's Daye—
And e'er another Dawne arise to cheere
Lyfe's busie Sonnes may droppe poore Wil Shakspere
Sic cecinit Cygnus Avonice et obiit 23 Aprilis 1616 ÆT 52"

On the back of the portrait is another inscription, written on paper, and bearing a seal of red wax. The writing is much faded, and in some parts is illegible, but, as near as can be made out, runs as follows:

"There is a tradition that Shakspere shortly before his departure, and in anticipation of that event, did at length, for the gratification of a much valued Friend submit to sit for his Picture. That this was the identical Picture the lines beneath sufficiently evince the melancholy tone in which they are written corresponding so emphatically with the characteristic traits of the Physiognomy prove to demonstration that this must . . . Lymning (for Lymning it unquestionably is) and . . . infer from the Latin sentence 'Sic cecinit' &c. that the prophecy contained in them was accomplished on the very day on which they were written. And . . . that this friend for whom the Picture was painted caused them to be inscribed in Letters of Gold under the Head.—J. H. 1750."

This portrait was for many years the property of Mr. Kinton, who died at Paddington in 1865, aged 91 years, and who bequeathed it to his medical attendant. . . .

Some years previous to his death, Mr. Kinton informed its late owner that it had been left to him some fifty years before by a friend, in whose possession it had been for many years.

The former owner of this picture, the *J. H. of* 1750, was possibly John Hathaway, of Stratford-on-Avon, who died in 1753, aged 73.

£650

See Illustration

168

SHAKESPEARE AND ESSEX. The Original State Paper giving a list of Persons implicated in the Essex Rebellion, and stating where they were imprisoned. Folio, February 1600.

The prisons are given as follows: The Toweare, New Gaite, The Gard House, The Marshallseas, The Flete, The Counter in Wodstret, The Counter in the Poultrie, Ludgaite Feloninge.

"*In the Toweare*

Earlle of Essex.
Earlle of Rutland.
Earlle of Sowthamton.
(*Shakespeare's Patron.*)
Lord Saundes.
Lord Mountegello.
Lord Cromwell.
Ser Charlles Davies.
Ser Christopher Blonte.

In Newe Gaite

Ser Jhon Davies.
Ser Gillam Merricke.
Sir Hinerie Carie.
Mr. Treshame.
Mr. Doweall.

In the Gard House

Ser Jhon Hadame.
Ser Robarte Veron.
Ser Christopher Laydon.

In the Marshallseas

Ser Edward Myckilborn.
Mr. Bushell.
Mr. Cosnall.
Mr. Bucke.

In the Flete

Ser Charles Perce.
Ser Jhon Perce.
Ser Edward Banshaind.
Ser Edward Letilltowne.
Mr. Fraunces Maneres.
Mr. Gregorie Brigge.
Mr. Cashe.

In the Counter in Wodstret

Mr. Thomas West.
Mr. Man.
Mr. Foster.
Mr. Addine.
Mr. Dasoune.
Mr. Compton.
Mr. Arwell.
Mr. Elleap Jonnes.
Mr. Jhon Laid.
Mr. Lawsonne.
Mr. Richard Herferd.

In the Counter in the Poultrie.

Mr. Ralphe Smeth.
Mr. Williame Parratt.
Mr. Thomas Blondall.
Mr. Fraunces Kinersleaye.
Mr. Williame Grauntam.
Mr. Edward Harte.
Mr. Edward Harber.
Mr. Richard Chamley.
Mr. Auntheny Rouse.
Mr. Jhon Ardinge.
Mr. Jhon Trimpe.
Mr. Fraunces Leaster.
Mr. Thomas Sandall.
Mr. Thomas Tippinges.
Ser William Constabill.
Mr. Peter Redall.
Mr. Williame Orme.
Mr. Jhon Morries.
Mr. John Parmell.
Mr. Robarte Coote.
Mr. John Binbrigge.
Mr. Gregorie Sissill.
Mr. Alexander Greshim.
Mr. Jhon Robartes.

In Ludgaite Feloninge

Mr. Jhon Wheller.
Mr. Thomas Wheeler.
Mr. Thomas Medley.
Mr. William Liane.
Mr. Jhon Grainte.
Mr. Jhon Wright.
Mr. Christopher White.

"The Lorde of Sussiex in hould at Ser Jhon Stannope's. The Lorde of Bedford in houlld at Alldermane Holidaie's.

"Captine Sallesberie slaine in Essiexe house."

A few days before this State Paper was written Essex's friends visited the Globe Theatre (on Thursday, 5th Feb.), and paid forty shillings to the actors to perform Shakespeare's play of "Richard II" on the Saturday, so that the people might be excited by the representation of the deposition of a king on the stage.

This document was first recorded by the Historical Manuscripts Commission in 1887.

£50

169

SHELLEY, SHAKESPEARE, AND CALDERON

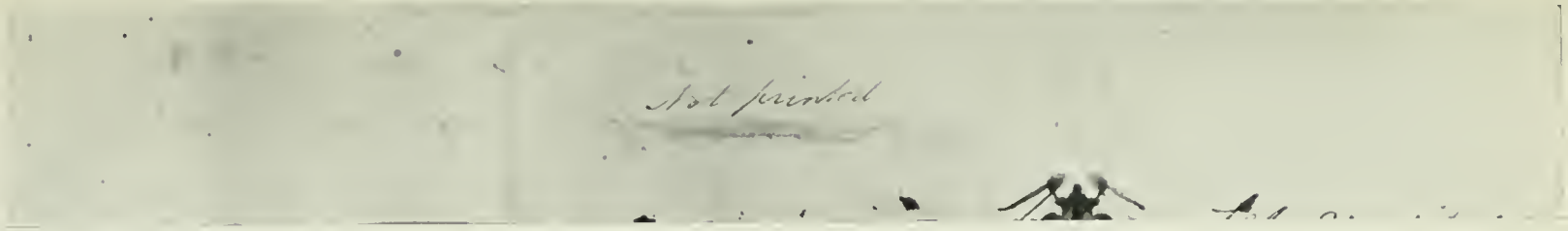
SHELLEY (P. B.). HOLOGRAPH LETTER (SIGNED), 2 pages, 4to. *Leghorn*, 21 *Sept.* 1819. To his friend Thos. L. Peacock (the Poet).

A SUPERB LETTER relative to his "CENCI," "PROMETHEUS UNBOUND," and containing his eulogy of the great Spanish poet, CALDERON, whom he avers is SECOND ONLY TO SHAKESPEARE.

"Leghorn,
"*September* 21, 1819.

"MY DEAR PEACOCK,

"You will have received a short letter sent with the Tragedy [The Cenci] and the Tragedy itself by this time. I am, you may believe, anxious to hear what you think of it, and how the manager talks about it. I have printed in Italy 250 copies, because it costs with all duties and freightage, about half what it would cost in London, and these copies will be sent by sea. My other reason was a belief that the seeing it in print would enable the people at the theatre to judge more easily. Since I last wrote to you, Mr. Gisborne is gone to England for the purpose of obtaining a situation for Henry Revely. I have given him a letter to you, and you would oblige me by showing what civilities you can, and by forwarding his views, either by advice or recommendation, as you may find opportunity, not for his sake, who is a great bore, but for the sake of Mrs. Gisborne and Henry Revely, people for whom we have a great esteem. Henry is a most amiable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[redacted] Feb 21 11, 7

Virginia Peacock

You will have received a short letter sent with the Negro
Etta Keys by mail by this time. I am, by my letter, anxious
to see what you think of it, & how the manager takes it.
I have given him [illegible] Etta's value because it costs us
all extra, & besides, what I buy must be added on to me,
& then comes out to be cut by Seg. by the way, how I hope
that the scene at [illegible] enable the Supt. of the
theatre to judge more correctly — since I last wrote to you
Mr. Gilborne is gone to England for the purpose of
[illegible] a Athletic for Henley Regatta. He left [illegible] you
[illegible] a letter to you, & you would oblige me by [illegible]
him what civilities you can, & by introducing him [illegible]
[illegible] by advice or recommendation as you may [illegible]
[illegible]. Not for his sake, who is a great bore
but for the sake of Mrs Gilborne & Miss Henley
both for whom we have a great esteem. Henry is a
most amiable person, & if any of your ladies is in want
of engineer. I have given him also a letter to them,
& that you will meet him also. Mrs. Gilborne is a
man who knows I cannot tell how many languages

person, and of great talents as a mechanic and engineer. I have given him also a letter to Hunt, so that you will meet him there. This Mr. Gisborne is a man who knows I cannot tell how many languages, and has read almost all the books you can think of; but all that they contain seems to be to his mind what water is to a sieve. His liberal opinions are all the reflections of Mrs. Gisborne's, a very amiable, accomplished and completely unprejudiced woman.

"Charles Clairmont is now with us on his way to Vienna. He has spent a year or more in Spain, where he has learnt Spanish, and I make him read Spanish all day long. It is a most powerful and expressive language, and I have already learnt sufficient to read with great ease their poet CALDERON. I have read about twelve of his plays. Some of them certainly deserve to be ranked among the grandest and most perfect productions o the human mind. He exceeds all modern dramatists, with the exception of SHAKESPEARE, whom he resembles, however, in the depth of thought and subtlety of imagination of his writings, and in the rare power of interweaving delicate and powerful comic traits with the most tragical situations, without diminishing their interest. I rate him far above BEAUMONT and FLETCHER.

"I have received all the papers you sent me, and the Examiners regularly, perfumed with muriatic acid. What an infernal business this of Manchester! What is to be done? Something assuredly. H. Hunt has behaved, I think, with great spirit and coolness in the whole affair.

"I have sent you my 'Prometheus,' which I do not wish to be sent to Ollier for publication, until I write to that effect. Mr. Gisborne will bring it, also some volumes of SPENSER, and the two last of Herodotus and 'PARADISE LOST,' which may be put with the others.

"If my Play [The Cenci] should be accepted, don't you think it would excite some interest, and take off the unexpected horror of the story, by showing that the events are real, if it could be made to appear in some paper in some form?

"You will hear from me again shortly, as I send you by sea 'THE CENCIS' printed, which you will be good enough to keep. Adieu.

"Yours most faithfully,
"P. B. SHELLEY."

£200

SEE ILLUSTRATION

170

SIMON'S (JULES) "CRITIQUES." THE ORIGINAL HOLOGRAPH MANUSCRIPTS of his *Critiques sur:*

1. Patrie. (Signed.) 12 pp. 8vo.
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We believe this to be the only manuscript of Simon that has occurred for sale.

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171

SPENSER AND SHAKESPEARE

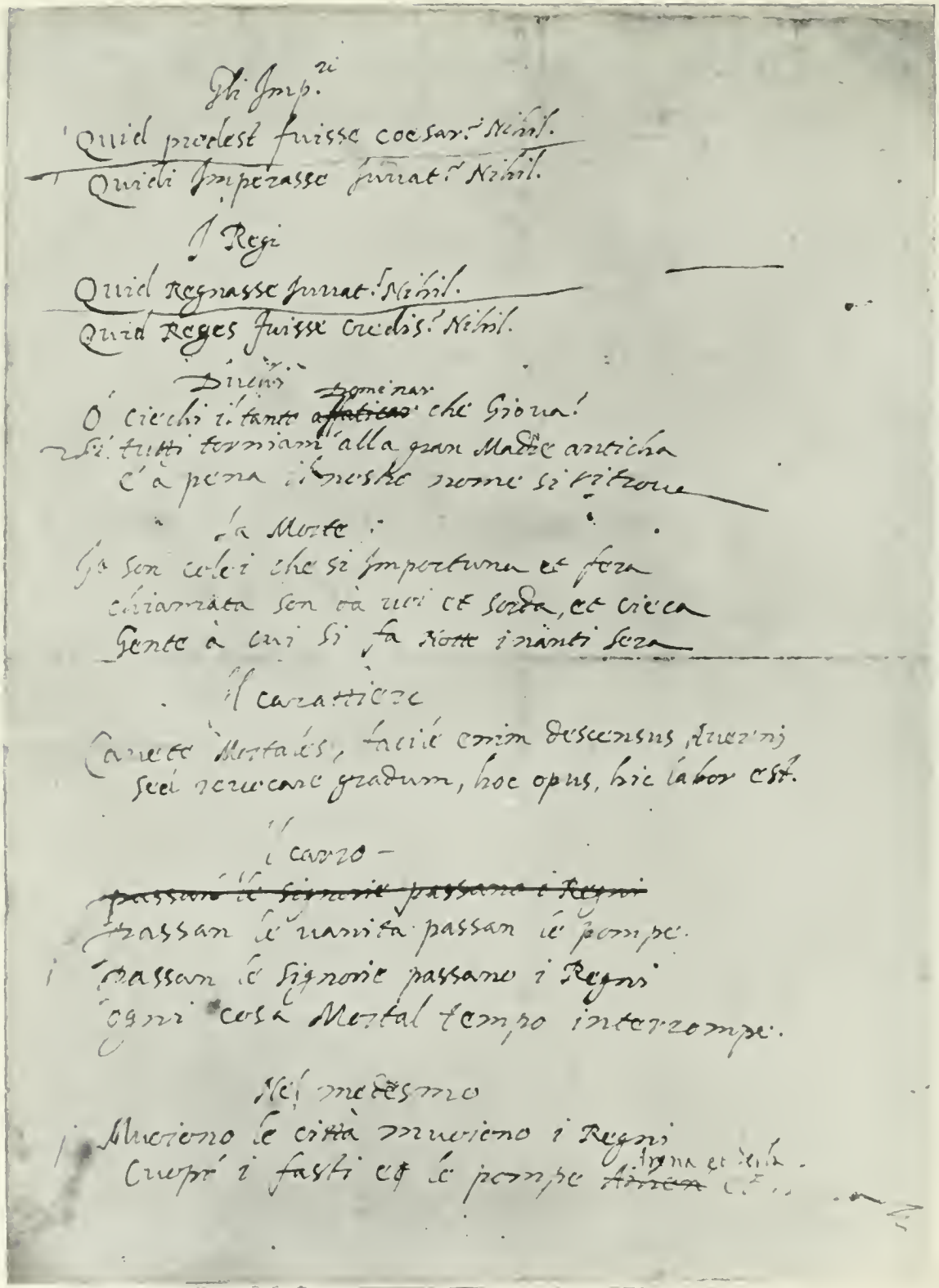
SPENSER (EDMUND). COLIN CLOUT'S COME HOME AGAIN. First Edition, 4to. *Green morocco, gilt leaves.*
London, Printed for William Ponsonbie, 1594

A most beautiful copy. This volume contains at signature c 2 one of the very few contemporary allusions to Shakespeare (under the name of Aetion).

£50

172

STAGE.—SOME ACCOUNT OF THE ENGLISH STAGE FROM THE RESTORATION IN 1660 TO 1830. 10 vols. extended to 24. Extra Illustrated *by the insertion of about* 1,500 *character and other portraits, many in mezzotint and scarce; about* 250 *Play Bills, also Views, Drawings, Cuttings, Agreements, Treasury Accounts, Admission Cards, etc., and about* 420 Autograph Letters *or signatures, including Letters from J. G. Waldron, C. Macklin, W. C. Macready, Miss Macklin, G. Colman, Miss Linley, Mrs.*



Gli Imp.ri

Quid prodest fuisse coesar.i Nihil.
Quid Imperasse fuerat.i Nihil.

I Regi

Quid Regnasse fuerat.i Nihil.
Quid Reges fuisse credis.i Nihil.

Divini

O ciechi i tanto affaticar che Giova!
Si tutti torniam alla gran Madre antica
C'a pena i mesche nome si ritrova

la Morte

Ma son color che si importuna et forza
chiamata son da uoi et sorda, et cieca
Gente a cui si fa notte inanti sera

il caratticre

Cernere Mortales, facile enim descensus Averni;
sed revocare gradum, hoc opus, hic labor est.

il cavzo -

~~passan le signorie passano i Regni~~
passan le ricchezze passan le pompe.
passan le signorie passano i Regni
ogni cosa Mortal tempo interrompe.

Nel medesmo

Muoiono le città muoiono i Regni
Cuopre i fasti et le pompe [illegible] et Arena.

REDUCED ILLUSTRATION

Siddons, Miss O'Neill, Miss Kelly, J. P. Kemble, A. Pope, J. Munden, C. Kemble, Elliston, J. Braham, C. Matthews, E. Kean, C. Dignum, W. Oxberry, J. Bannister, Madame Vestris, Miss Chester, Miss Foote, etc. All neatly inlaid or mounted to quarto size, and bound in 24 vols. 4to. *Half morocco extra. With special title-pages.*

Bath, 1832

Splendidly illustrated by the late Augustin Daly, but not sold with the rest of his books in 1900.

£200

173

TASSO'S POETRY

TASSO.—HIS ORIGINAL HOLOGRAPH MANUSCRIPT of an Original Sonnet. *Unpublished.* 1 page, folio. Accompanying this most precious manuscript is a unique and precious Collection of a HOLOGRAPH POEM, LETTERS, etc., by the Tasso family and others, relative to Torquato Tasso, the immortal author of "Gerusalemme Liberata."

The autograph of Tasso *in any form* is of the *utmost rarity*—but in the most desirable form of AN ORIGINAL UNPUBLISHED POEM it is practically *introuvable.*

In addition to Tasso's Sonnet there are:

1. LEONORA D'ESTE. "*The Beloved of Tasso.*" LETTER, with holograph superscription and signature, to the Duca di Savoia. 1 page, folio, Ferrara, 16th Oct., 1580, signed in full, "Leonora d'Este."

2. TASSO (BERNARDO). *Father of Torquato and Author of "L'Amadigi."* HOLOGRAPH LETTER (signed). 1 page, folio, to Speron Sperone, 10th June, Vinegia.

3. TASSO (BERNARDO). HIS ORIGINAL HOLOGRAPH MANUSCRIPT of a Poem. 1 page, folio, "Soura la Segnora violante Visconta il Tassonico suo servatori," in 7 stanzas.

4. D'ESTE (ALFONSO, DUKE OF FERRARA). *Patron of Tasso.* LETTER, with holograph superscription and signature, 1 page, folio, to his sisters Lucretia and Leonora d'Este, Villa Cotre, 1552.

5. CLEMENT VIII (POPE). *Patron of Tasso.* HIS SIGNATURE TO A DOCUMENT. 1 page, 4to.

An excessively rare autograph.

6. Longfellow (Henry Wadsworth). Holograph Letter (signed). 4 pages, 8vo, Cambridge, May 4, 1854, to J. H. Wiffen. Relative to his correspondent's translation of the "Gerusalemme Liberata" of Tasso, a copy of which he has received, etc.

7. Ruskin (John). Holograph Letter (signed). 1 page, 8vo, Café Français, St. Mark's Place, 30th May. Relative to Tasso, of whom he has not read six stanzas in his life!!!

8. Tennyson (Alfred, Lord). Holograph Letter (signed). 3 pages, 8vo, Seaford, 9th Dec., to J. H. Wiffen. Relative to the translation of Tasso.

9. Morghen (Raphael). *Celebrated Engraver.* Holograph Letter (signed). 1 page, 4to, to G. Telsing(?), Firenze, 29 Genaio, 1829.

Ten autographs in all.

This collection of Letters, Documents, and Manuscripts by, and relative to, this most illustrious Poet was formed and bound into a volume (*red morocco*) about fifty years ago by J. H. Wiffen, the editor of Tasso, from whom it passed to Dr. Raffles, who has added a letter of Wiffen.

£150

See Illustration

174

TENIERS.—THIS ABSOLUTELY UNIQUE COLLECTION (*formed by the famous Collector the* Comte de Bourbon) comprises no less than 230 of the most brilliant impressions of engravings by famous artists, after the most celebrated of Teniers' pictures.

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David Teniers "le Jeune" followed in the same "genre" of the art as his father—David Teniers "le vieux," but whom he greatly excelled.

The King of Spain desired to purchase all the pictures produced by Teniers and had a Gallery especially constructed for his works.

In 1644 he was named Director of the Academy at Antwerp.

His pictures reveal a marvellous felicity of execution—natural and naïve.

Among the pupils of Teniers was the Prince—Don John of Austria.

A complete typed catalogue of the engravings can be had on application.

£300

175

ANNOTATED COPY

TENNYSON (ALFRED, CHARLES AND FREDERICK). POEMS, by Two Brothers. "Haec nos novimus esse nihil."—Martini. 8vo. *Original boards*, UNCUT.

London: Printed for W. Simpkin and R. Marshall, Stationers'-Hall-Court, and J. and J. Jackson, Louth. 1827.

FIRST EDITION.

UNIQUE. This extremely interesting copy formerly belonged to Mrs. Alington, a friend and neighbour of the brothers Alfred, Charles and Frederick Tennyson, and has the owner's autograph signature on the fly-leaf.

Each poem, in the present example, has the initial (A. C. or F.) of its author at the end, and five emendations in the handwriting of A. Alington, showing that the volume was gone through by the owner with the help of the brothers Tennyson, and each then acknowledged his authorship to their several poems, whilst Mrs. Alington initialed them.

The corrections also were evidently suggested by the joint authors at the time—they are:

1st. "Persia" (page 66).

"Where Hyssus, rolling from the strand,
Disgorges in the euxine sea—"

being altered to

"Near old Hyssus, rolling from the strand," etc.

2nd. "On Sublimity" (page 107).

"Thy snow-clad peaks, stupendous Gunzotree!"

being corrected to

"Thy snow-clad peaks, stupendous Gungotree!"

3rd. "'Tis the voice of the Dead" (page 113).

Here there is no correction, alteration, or addition to the poem, but beneath it is written the words, "only one."

This evidently refers to the poem, for it is initialed "F." (*i.e.*, Frederick Tennyson) and is the "only one" in the volume by him.

4th. "The Fall of Jerusalem" (page 148).

"Seven weary suns had brightened Syna's sky"

altered to

"Seven weary suns had brightened Syria's sky."

5th. "On a Dead Enemy" (page 160).

This was first signed "F." but afterwards altered to "C."

6th. "On the Moon-light shining upon a Friend's Grave."

"Show not, O Moon! with pure and liquid beam."

altered to

"Show not, O Moon! with bright and liquid beam."

Canon Rawnsley (who is connected with both the Tennyson and Alington families) was deputed by the present Lord Tennyson to examine the above volume. A note from him is inserted, as is also a letter from the present Lord Tennyson both anent this particular volume.

£105

176

TENNYSON'S AUTOGRAPHED IDYLLS OF THE KING.

TENNYSON (ALFRED, LORD). THE UNIQUE ORIGINAL SET OF DORE'S PROOF ILLUSTRATIONS TO TENNYSON'S IDYLLS OF THE KING. 1868

Each of the eight Proofs has the autograph signatures of:

1. Tennyson.
2. Doré (the Artist).
3. The Engraver.

These Proofs are on India paper and measure 16½ by 12 inches.

Mounted and bound in red morocco extra.

THE ONLY SET OF PROOFS or, indeed, of illustrations of any kind to his Poems SIGNED BY TENNYSON that are recorded.

The first proof is Doré's portrait of the Poet himself surrounded by numerous characters from the "Idylls."

The remainder of these charming proofs illustrate the following passages from the "Idylls":

1. ". . . It was the Time when first the question rose
About the founding of a Table Round,
That was to be, for love of God and men
And noble deeds, the flower of all the World."—*Vivien.*

2. ". . . and all day long we rode
Thro' the dim land against a rushing wind,
That glorious roundel echoing in our ears,
And chased the flashes of his golden horns
Until they vanish'd by the fairy well."—*Ibid.*

3. ". . . I found a fair young squire who sat alone
And carv'd upon his knightly shield of wood
. . . the scroll 'I follow fame'
And speaking not, but leaning over him,
I carv'd a Gardener putting in a Graff,
With this for motto, 'Rather Use than Fame."—*Ibid.*

4. ". . . Then rose Elaine and glided thro' the fields,
And past beneath the weirdly sculptur'd gates
Far up the dim rich city to her king . . ."—*Elaine.*

5. "Set in her hand a lily, o'er her hung
The silken case with braided blazonings,
And kiss'd her quiet brows, and saying to her
'Sister, farewell for ever,' and again
'Farewell, sweet sister,' parted all in tears.
Then rose the dumb old servitor," etc.—*Ibid.*

6. ". . . And Lancelot answer'd nothing, but he went,
And at the inrunning of the little brook
Sat by the river in a little cove, and watch'd
The high reed wave, and lifted up his eyes
And saw the barge that brought her moving down
Far off, a blot upon the stream. . . ."—*Ibid.*

7. "They found a naked child upon the sands
Of dark Tintagil by the Cornish sea;
And that was Arthur; and they foster'd him
Till he by miracle was approven King. . . ."—*Guinevere.*

These beautiful illustrations were designed by Doré for the 1868 edition.

The "Idylls" of Tennyson are so well known wherever the English language is spoken that comment upon them is superfluous. Yet the following note, from the Dictionary of National Biography, seems appropriate:

"The 'Idylls of the King' appeared in the autumn of 1859, and received a welcome so instantaneous as at once to restore its author to his lost place in the affections of the many. . . . The Duke of Argyll had predicted that the 'Idylls' would be 'understood and admired by many who were incapable of understanding and appreciating many of his other works,' and the prediction has been verified. At the same time such poems

as 'Elaine' and 'Guinevere' became at once the delight of the most fastidious, and the least. Men so different as Jowett, Macaulay, Dickens, Ruskin, and Walter of the 'Times' swelled the chorus of enthusiastic praise."

According to Monsieur Claretie, the distinguished French author, Doré's illustrations to Tennyson's "Idylls" rank with his best inspirations, and are enough to secure the lasting fame of any artist. Doré was at home in Tennyson's exquisite dreamland. He revelled in the succession of pictures, Merlin resting against an old oak, the exploits of Lancelot, the heroic deeds of the Knights of the Round Table, the black shadows of the forest, the enchanting lakes. Poet never had daintier dressing than the Laureate had in the "Idylls of the King." It was said of them, "their issue has given wings to the muse of Mr. Tennyson! These wings bore them to foreign lands and gave them new homes."—Blanchard Jerrold's "Life of Doré."

£150

177

TENNYSON AND THE "SPITEFUL LETTER."

TENNYSON (ALFRED, LORD). THE ORIGINAL HOLOGRAPH MANUSCRIPT, with corrections, of his Poem "On a Spiteful Letter." Quite perfect, consisting of six verses, 2 pages 8vo, endorsed in the Poet's Autograph "For Once a Week," with Mr. Tennyson's compliments. Accompanying the Manuscript is a Holograph Letter (signed), of Lord Tennyson, 1 page 8vo, *December* 24, 1867.

In this letter he says, "It is quite correctly printed, and I expect will bring upon me more spiteful letters. It is no particular letter to which I allude, I have had dozens of them from one quarter or another."

Also an original example of the Order of Service, Hymns and Anthem sung at the funeral of Lord Tennyson. 12th October, 1892.

This important manuscript differs very considerably from the version as published in the collected edition of Tennyson's Poems.

The Poet Laureate concludes his letter as follows:

"Tho' you are kind enough to say that I may make my own charge I must leave all that to yourself and Mr. Evans" (partner of Bradbury, Evans and Co., publishers of "Once a Week").

£120

See Illustration

Greater than I — isn't that your cry?
~~And you~~ You and ~~I~~ I shall like to see it.
Well, if it be so, so it is, you know;
And if it be so, so be it!

O summon leaf, isn't life as brief?
But this is the time of follies.
And my heart my heart is an evergreen
I hate the spites & the follies.

On a spiteful letter.

Here, it is here — the close of the year,
And with it a spiteful letter.
My fame in song has done him much wrong,
For himself has done much better.

O foolish little bard, is your lot so hard,
If men neglect your pages?
I think not much of yours or of mine:
I hear the roll of the ages.

This fallen leaf, isn't fame as brief?
My rhymes may here been the stronger.
Yet hate me not, but abide your lot.
I last but a moment longer.

O faded leaf, isn't fame as brief?
What room is here for a hater?
Yet the yellow leaf hates ~~is not~~ the greener leaf
For it hangs one moment later.

178

TENNYSON (ALFRED LORD). THE LAST TOURNAMENT, by Alfred Tennyson, D.C.L., Poet Laureate. Small 8vo. *Green morocco extra, top edges gilt*, UNCUT. *Strahan*, 1871.

A TRIAL COPY issued before the FIRST EDITION (of which less than a dozen copies are recorded).

This and Mr. Wise's example are the only two TRIAL COPIES known to us, (see "The Athenæum" article enclosed in the volume).

This excessively rare volume was unknown to Shepherd when compiling his Tennyson Bibliography.

£75

179

THACKERAY'S ORIGINAL AUTOGRAPH CORRESPONDENCE WITH HIS FRIEND MRS. JAMES (the wife of Lord Justice (Sir) William Milbourne James). Lady James was the daughter of Dr. Otter, Bishop of Chichester.

This correspondence comprises:

(*a*) EIGHT HOLOGRAPH LETTERS, SIGNED, OF THACKERAY.

(*b*) THACKERAY'S ORIGINAL DRAWINGS FOR LADY JAMES' MONOGRAM.

(*c*) AN ORIGINAL DRAWING BY THACKERAY FOR "THE ROSE AND THE RING."

(*d*) AN ORIGINAL VALENTINE IN THACKERAY'S MOST HUMOROUS STYLE.

The letters are most important and interesting. They refer:

To his Lectures on the Four Georges, and to his departure for America.

To the death of Henry Hallam (the subject of Tennyson's "In Memoriam").

To Drs. Pusey and Newman. To his return from Paris. To a quarrel with "The Times." To his daughters. To Maurice Marochetti. Etc., etc., etc.

One of the letters is written in the celebrated "Yellow Plush" style, and another is written in a most curious "serpentine" fashion.

THACKERAY. *A. l. s.*, 2 pages, 8vo. To Mrs. James, 36, *Onslow Square*, 11th *October* (1855).

IMPORTANT. Relative to his second tour to America and LECTURES ON THE FOUR GEORGES:

"I have been these many weeks past in an awful turmoil and perplexity. The famous lectures are only now ¾ done: and I must trust to luck and the voyage and my previous knowledge of his heroic character for finishing George IV.

"My women are trying to put as brave a face on the matter as possible. Poor Maurice Marochetti can't go with me. His dear little brother, whom we all loved next door, is gone away to join God's little Angels: his mother is in dreadful grief: and Maurice must stay by her . . . and I go without a gentleman secretary, but with a very faithful useful servant my own promoted 'clerk' in Maurice's stead." Etc., etc., etc.

WRITTEN ON THE EVE OF THACKERAY'S DEPARTURE TO DELIVER HIS LECTURES ON THE FOUR GEORGES IN AMERICA.

THACKERAY. *A. l. s.*, 1 page, 12mo. *Kensington, Friday* (*no date*). WRITTEN IN "YELLOW PLUSH" STYLE.

"Aving promiged to dine hout on Sattidy the 28th with Sir Robert Arry Hinglish Bart, M.P. I must with regret refuge your polite faviour for tomorrow and dine with Mr. Punch on that day. But has hour dinner is herly, I will with kind promishu look in in the hevening and request the refreshment of a *cuppatee*."

"P.S. I'm shaw my dear parince will like dining with you very considerabble."

THACKERAY. *A. l. s.*, 1 page, 8vo. *Palace Green, Kensington*, "*Saturday* (*but I own too late for post*)."

He has got into awful arrears with his work, and must go away "somewhere alone where I shall be forced to work, I know what it is. A Study and a Bedroom won't do. I should go to sleep on the bed and write nothing. I have done nothing for a WHOLE YEAR and I MUST go to my horrible pens and paper. Aha. What has W. M. J. been writing about to the *Times?*

"The Infantas are under agreement to go to the I. of Wight, I am going to separate from them and be alone alone alone."

THACKERAY. *A. l. s.*, 3 pages, 8vo. *No date.* To the same.

HIGHLY IMPORTANT, RELATIVE TO THE DEATH OF HENRY HALLAM—the subject of Tennyson's "In Memoriam," and written immediately after his death. . . .

"As I was talking with Brookfield (Tennyson's "Brooks") last night about our dear kind gentle boy Henry Hallam who had the sweetest qualities and the most loving heart, and who when I was ill last year shewed me the most kind and delicate proofs of affection and sympathy—I couldn't help thinking of that awful blasphemy and that this Newman is obliged to condemn the best and purest of all of us, his own mother, friends, brethren,—everybody. Will we subscribe to that? Will we let that Lie go unquestioned among us? It seemed to me as if our very affection for that dear fellow gave the Doctor the lie and proved what we hope and believe for him. He came a hundred miles last year to offer me money in case I shd. be in want: he came down to see me at Brighton and gave me his arm for my first walk—and lo—he's gone. This seems very incoherent—I don't know why the words came to me, and seem like an insult on poor Harry's grave—and I don't know why I shd. begin talking to you in this way answering a note to dinner but we dine and we

die don't we? and we get suddenly stopped on the highroad by a funeral crossing it," etc., etc.

The first part of this fine letter refers to Drs. Pusey and Newman.

THACKERAY. *A. l. s.*, 8vo, *February* 14, 1849, *Young St. Kensington Square.* To the same.

Extremely curious. Minutely written in serpentine form.

He is sorry to hear that she has been ill.

"I have been at Paris and have only come back just now and I should be so glad to dine with you on Thursday still if your project of a dinner party still holds good, but if you have filled your table please to let me know and to believe me my dear Mrs. James (without the slightest preparation or ruling of lines or any nonsense of that sort wh. any man who really can use his pen would think unworthy of him) I say I beg you to believe that I am without any circumlocution most sincerely yours and of course Mr. W. M. James, that popular but eccentric author and individual W. M. Thackeray Feb. 14, 1849."

THACKERAY. *A. l. s.*, 1 page, 8vo, *Kensington, Thursday evg.* (*no date*). To the same.

"I have read the ways and means and think it what—shall I say? a masterpiece. It is the most admirable good sense—the most brilliant argument—the most lucid statement —upon my word I'm so delighted with it that I can't help breaking out into this laudation; and expect the author of that pamphlet will take I don't know what rank ere long as a statesman and a public benefactor. Present my compliments to him and remember if you please that I'm one of the first before all the world is talking about him," etc.

With envelope addressed by Thackeray.

THACKERAY. *A. l. s.*, 1 page, 8vo, *no date.* To the same. Relative to a quarrel with the "Times."

"Be so kind and let me off on Saturday. The 'Times' has asked me to dinner for that day, and I have refused the 'Times' ever so often before until he fancies I won't dine with him because he is not a Lord, and I have had a controversy a quarrel (in wh. I got the best I think, did you see it?) and should like a reconciliation; so that I hope you will see the propriety of my breaking my plighted vow to you," etc.

With envelope addressed by Thackeray.

THACKERAY. *A. l. s.*, 2 pages, 12mo, 36, *Onslow Square*, 21 *June* (*no year*). To the same.

He sends her the proof sheet of which they spoke "and the honorarium for Mr. Jansa in wh. I am indebted to him and you. I think I told you that I stopped at a fiddle-shop (Cocks & Somebody) to buy tickets but they had none—otherwise my tickets would have been purchased in the regular way. And you mustn't think (as I ½ fancy you will) of refusing the remittance, please. I am very glad to be able now and again to do a little to comfort and help the weak-hearted, being entre nous not a little grateful for my own good luck." Etc.

THACKERAY. ORIGINAL DRAWING FOR "THE ROSE & THE RING," DRAWN BY THACKERAY AND SIGNED BY HIM.

THACKERAY. EIGHT ORIGINAL SKETCHES BY HIM for Mrs. James's monogram together with AN ORIGINAL FULL-LENGTH DRAWING of three persons and AN ORIGINAL DRAWING of the head of a girl.

THACKERAY. A very curious autograph Valentine containing a number of sketches.

£250

180

THACKERAY. AN ORIGINAL PORTRAIT. An oil-painting, measuring 24 in. × 20 in., appropriately framed and glazed.

This recently discovered portrait, which is in perfect condition, was painted by L. Poyet (signed), an artist of note and a friend of Thackeray's during his residence in Paris about 1840. It is beautifully painted and very highly finished; moreover, it is a most pleasing portrait, showing Thackeray in his early manhood, with a healthy colour in his face and the dark hair just beginning to be streaked with gray.

The spectacles are identical with those in the Lawrence Portrait, the broken nose is apparent, but without being at all obtrusive.

The size of the canvas is 24 in. × 20 in., and it is life-size of the head and shoulders.

This, in our opinion, is the most important "find" amongst Thackeray relics that has ever occurred. Moreover, apart from the Thackeray interest, it is a most excellent portrait of the great novelist.

Again, it certainly fills up an important gap in the none too rich gallery of Thackeray portraits.

This admirable portrait has been engraved (but *very much* reduced) in Dent's edition of Thackeray's collected works.

It was exhibited at the Charterhouse, Thackeray Exhibition, in 1911.

£250

181

THOMAS À KEMPIS. IMITATIO CHRISTI. Fol. 1a: Incipit libellus consolatorius ad instructōȝ deuotoȝ. Cuius primū capitulū est de imitacōe xpi r ɔtemptu damni vanitatum mundi. Et q̇dam totū libellum sic appellant scilicet libellum de imitatione xpī. sicut euangelium Mathei appellatur liber generacōis iħu xpī. Eo q᷑ in primo capitl'o fit mentio de generacōne xpī scd'm carnem. Incipit primum capitulum . . . Fol. 16a: . . . Explicit primus liber de imitacione

Xpisti et de contemptu omnium vanitatum md'i. Sequitur tabula huius libri primi . . . Fol. 16b: Sequiť scd'a ꝑs hꝰ libri q̄ est de āmonicōe . . . . . Fol. 25a: . . . Incipit tercius liber de imitacōne xpī qui tractat de interna ɔsolacōe xpī ad aiaʒ fidelem . . . . . Fol. 61a: . . . Sequiť nunc liber quartus de imitacōe cristi in q̄ tractať de venerabili sacramēto altaris. . . . Fol. 76a: . . . Viri egregij Thome montis sancte Agnetis in Traiecto regularis canonici libri de xp̄i imitatiōe numero quatuor finiunt feliciter. per Ginthėum ʒainer ex reutlingen ꝑgenitū literis imp̃ssi ahenis. Folio. *Gothic letter, 76 leaves, 35 lines to the page; without signatures, catchwords, or foliation. Pigskin, blind tooled.*

S.l. et a. Augsburg, G. Zainer. Circa 1470.

Editio Princeps of one of the most famous books in the world. It is from the press of the first printer at Augsburg.

The "Imitation of Christ" is, next to the Bible, the most universally translated book in the world. As long ago as the year 1828 more than two thousand distinct editions of the "Imitation of Christ" were recorded.

£375

182

THOMAS AQUINAS. CATENA AUREA. A Superb Copy. *Old calf.* Folio. [*Esslingen*] [*Conrad Fyner*] [1470 *or earlier*]

Editio Princeps. Believed to be earlier than Zainer's undated edition.

After the "Summa Theologiae," the "Catena Aurea" is probably the most important and well known of the works of Aquinas. In the guise of a commentary on the four gospels, it is a summary of the theological teaching of the fathers woven together with the greatest skill from the writings of over forty authors. Thomas Aquinas himself was born at Rocca Secca in 1225, and belonged to one of the most distinguished families of Europe. His father was Landulf, Count of Aquino, and his grandmother was a sister of the Emperor Frederic Barbarossa. He studied at Paris under Albertus Magnus, and during the rest of his comparatively short life was ceaselessly engaged in teaching, writing, and ecclesiastical business. It seems almost incredible that one man could have accomplished so much. He died on March 2, 1274, in the Abbey of Fossa-Nuova.

Of the "Catena Aurea" a very large number of editions were printed. Hain describes eleven editions, and Copinger a twelfth. *There were two undated, the present printed by Conrad Fyner, and another printed by Günther Zainer at Augsburg, probably about the same date.* Conrad Fyner of Gerhausen began to date his books at Esslingen in 1472, though perhaps one or two of his *un*dated books *may be as early as* 1470. He used two

types; the smaller and earlier having a strong resemblance to one used by Eggsteyn at Strasburg, and the books of the two printers are frequently confused.

In 1473 Fyner issued the first book with musical notes, Gerson's "Collectorium super Magnificat," and in 1475 the first book with Hebrew type, "Niger contra perfidos Judaeos."

For a time Fyner moved to Urach but returned again *to Esslingen where he was the only printer during the fifteenth century*, printing up to the year 1494.

£105

183

THOMAS AQUINAS. TRACTATUS DE SEPTEM SACRAMENTIS. Folio. *Old calf.* (*Cologne, Ulric Zell*), 1470

Editio Princeps of the First Christian Catechism. It was printed by *the first printer at Cologne.*

This work, in the form of a dialogue, is a compilation by an anonymous writer from the works of Thomas de Aquino and Pietro de Champagni, who wrote under the name of Petrus de Tarentasia and was raised to the Papacy as Innocent V. He lived at a slightly later date than Thomas de Aquino, whom he succeeded as Professor of Theology in the University of Paris. Little of his work was printed, though it has been almost conclusively proved by Quétif that he was the real author of the "Postilla super epistolas Pauli" ascribed to Nicolaus Gorranus and printed at Cologne by J. Koelhof in 1478.

Zell, the printer of the present book, worked from 1465 onwards to the end of the century, producing over two hundred books. The majority of these were printed in quarto, but about fifty were in folio. These are later in date than many of the quartos and may mostly be assigned to the years *c.* 1475.

The different editions of this book are not easy to trace as they are entered in bibliographies under various headings. *The present edition is twice described by Copinger* (*Nos.* 577 *and* 5200) *both times differently and incorrectly.*

Campbell describes an edition (No. 1491) printed at Louvain by J. de Westphalia about 1485. The two books referred to by Hain (15590-1) as "Tractatus resolvens dubia per modum dialogi circa septem sacramenta occurrentia," printed in 1492 and 1496, may be later editions of the same book.—*E. Gordon Duff.*

This volume is so extraordinarily rare that it was *unmentioned by Hain.*

£200

See Illustration

Tractat⁹ de Septē sacramē tis ecclē: sumpt⁹ ex scriptis sancti Thome de Aquino ac Petri de Tharētasia quē p modū quēstionum discipuli: ac mgri responsionū: de cuiuslibet sacramenti efficatia: ordinate loquitur a sucancte. In quo petrus sub cuiusdā discipuli noīe querit: a p Bregoriū cīde vt a magistri vicē gerente respondet. Et p̄mo de sacramēto Baptismi. Incipit feliciter

Baptism⁹ .Ca.p̄mū.

QEtrus. Queró. Ex quib⁹ cōstituit baptismi sacramentū? Bregori⁹. Ex verbis a reb⁹ sicut a q̄b⁹ cuiq; alīud sacramentū. Petr⁹. Que verba: quę res? B. Res dicūtur elemētum. Verbū inuocatio trinitatis. Elemētū est materia. Verba sūt forma sacramēti. P. Nō elementū? B. Baptism⁹ est ablucō in aqua: ideo aqua est ꝓpe materia sacramēti nō vinū nō oleū non ali⁹ liquor. P. Nōne b in omni aqua? Bre. Non: sed in sola aqua naturali fit baptismus. Naturali dico nō mutata vt vrina que poti⁹ humor ē q̄p aqua naturalis. aqua rosacea a hmōi nō naturales: ꝙ potius humor est q̄p aqua naturalis. Tamē ex balneo lixiuio vl aq̄ decoctionis carnū a hmōi bene potest fieri baptism⁹ qr in eis n mutatur natura aque. Similiter ex rore colleō fit baptismus quia licet generet ex vaporib⁹ a humoribus terre: tn p vtutē nature que forcōr est arte: r solutur in naturam aque q3 ars nō p̄t facere a sic ois aqua naturalis vniuersaliter ē materia sacramenti baptismi. P. Quare mag̃ ex aqua q̄p ex alio elemento? B. dicit in q̄rto sñar. Cū dicā cās. qr sicut aquā mūdat sordes exteri⁹: ita baptism⁹ peccatū interi⁹ vnde saliter. Itē sicut aqua p frigiditatē mitigat calorē: ita baptism⁹ cōcupiscentie fomitē. Itē ꝓpter cōmutationem aque a ci⁹ habūdantiam ne ꝓpter carentiā materie posꝫ quis excusare se nō posse baptisari. P. Dic de forma baptismi. Brego. Verba de essencia forme baptismi sine quib⁹ baptismus non fieret hec sūt. Baptiso te in noīe p̄ris a filij a spūs sancti. Ego sufficienter intelligitur in vbo prime psone a sic absolute ego non ē de essencia forme vt p̄tet sufficit q̄p intelligatur. Amē: q3 plures dicūt in fine non ē de essencia forme.

Mr Secretary

Draft.

Sir, Upon the conclusion of my literary labors in this country I had made up my mind to visit the counties of the United States, seriously and commercial. I have not allowed the disputes among the States and the contingent civil war to interfere with my intentions, but I deemed it indispensably necessary that I should either before or after my visit. I say so much in order that it may not be supposed that in my journey to the seat of the struggle for or against the government I carried any political views with me, for I have attempted with me, [illegible] in the world, had there been no disruption between the North and South, but I have entertained that discretion to alter me from my object which if it were thought, might, probably never be carried into effect. I have [illegible] subject to it to the Secretary, [illegible]

184

TOPLADY AND "ROCK OF AGES."

TOPLADY (AUGUSTUS). *Famous Hymn writer*, Author of "Rock of Ages." HOLOGRAPH LETTER, SIGNED, 4 pages, folio, *London, July* 30, 1776.

TO THE COUNTESS OF HUNTINGDON.

This magnificent letter—probably the finest extant—is exceedingly interesting.

Besides the religious matters referred to therein it treats of all sorts of other subjects.

The famous book-binder, Roger Payne, is described as "the best Binder in London and perhaps in Europe." Bon-mots of Samuel Foote (the actor), and Dr. Price are given. The former are most interesting as they refer to the shocking charges from which Foote had to defend himself in a Court of Justice.

On his own works Toplady remarks:

"My collection of Hymns (compiled for the use of the dear People at Orange Chapel) is now almost got through the Press. The Compilation ought to be a good one as I had no fewer than 40 or 50 volumes of one kind or other to collect from. I was prevailed with at last to insert *six of my own humble efforts*, which, after all, I more than fear do keep out six better ones. May the whole publication be so owned by the Holy Spirit, as to prove a blessing to Zion's Travellers in their way to the Mount of God."

One of the "six of my own humble efforts," referred to by Toplady, was the immortal "Rock of Ages"—the most famous hymn in the English language, and first published at page 308 in "Psalms and Hymns for public and private Worship 1776."

This letter is endorsed by the Countess of Huntingdon who founded the famous religious body known as "the Countess of Huntingdon's Connection."

£60

185

TROLLOPE (ANTHONY). "NORTH AMERICA," THE ORIGINAL MANUSCRIPT, in the autograph of the Author, of this well-known work, first published in 1862. *It is* QUITE PERFECT, *and consists of* 1,220 *pages*, 4to, *of uniform size, and is bound in two volumes, red morocco.*

An extremely fine Manuscript, without question the most important of Trollope's which exists.

A copy of the original edition of the printed version accompanies the Manuscript.

£200

See Illustration

186

MARSHAL TURENNE'S "GLORIOUS CAMPAIGN" IN GERMANY, 1643-1649.

TURENNE.—The Superb Series of 100 LETTERS (SIGNED) of Marshal Turenne, 36 of which are entirely Holograph. Written during his Victorious Campaign in Germany, and relative to the same. There are also some 250 letters (many holograph) of Erlach gouverneur de Brisach, of Tracy, of Oysonville, of la Clavière, of de Chastenoy, of Brienne, of de la Touche, du Hallier, and de Longueville, etc., etc. Several of these letters are addressed to the famous Marshal. 3 vols. folio. *In the original vellum binding, enclosed in red morocco cases.* 1643-1649

This unique and entirely unpublished collection of letters of the great Turenne was described by its former owner in the following words:

"Le premier recueil (février 1643—février 1649) contient 150 lettres, *dont* 100 *lettres de Turenne*. Les autres, d'Erlach, de Tracy, du baron d'Oysonville, de Champlastreux, Brachet, Montausier, Wolff Dietrich de Feld, Bienvenuat, général major Rose, etc. Toutes ces lettres ont trait aux affaires d'Allemagne (et d'Espagne) et sont, pour la plupart, addressées au général major d'Erlach, gouverneur de Brisach en Brisgau.

"*Sur les* 100 *lettres de Turenne*, 36 *sont entièrement autographes.*

"Le second recueil (janvier—avril 1649) contient 210 lettres, à savoir la correspondance de MM. d'Erlach, de la Clavière, Le Duchat, de Beaussan, de Tracy, de Chastenoy, de Brienne, Vte. de Courval, de la Chappelle, baron de Scey, de la Ferté, La Flotos, Duglas, de Lamet, de La Touche, Kormann, de la Renaudière, de Saint-Colombe, Smittberg, Granier de Saint-Jean, Philippe Bez, Taupatel, Rochlinger, etc. . . . Et plusieurs copies de lettres de Mazarin et du Roi (Louis XIV).

"Ces lettres sont, toutes, relatives aux agissements de Turenne, au début de la Fronde; elles nous exposent—dans leur ensemble, et par leur signification—la part que prit Turenne à l'insurrection du Parlement, pendant ce trimestre 1649.

"Le troisième recueil (1642-1647) contient 80 lettres de M. du Hallier et du duc de Longueville, la plupart relatives aux négociations de Munster. La mauvaise volonté des Espagnols pendant les négociations ressort manifestement de la correspondance diplomatique du duc de Longueville.

"*Ce très précieux recueil de documents* inédits *provient de la bibliothèque d'Erlach, à Spietz.*"

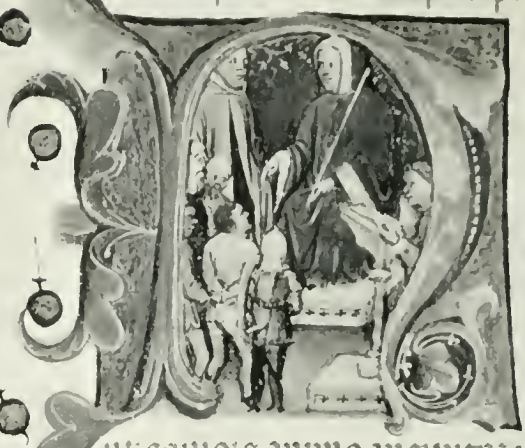
The letters of Turenne date from the same year in which he received his title of *Maréchal*—1643.

"Le duc de Bouillon, toujours mécontent, venait de quitter la France, et le pape

supplicium exegit. Inter ipsa enim
talacis et ingratie culpe cognitio
spm ponit. quasi torpore aliquo
mentis eius mitis cruentae. q. am
madvertebat ex ira ad mortem
transitum suum et supis dijs inu
sum ee et ifetis detestabile futur.
Murcus vero pilius senatorij
ordinis oppium gallum ab vicem
te etate familiarissimu sibi monee
puerilio iure amicitie et multu
benigne respexit. et ubi pse ma
gnum amore ferentib pfecutus
est. Nam et ea te multis qua as
sidebant ultimo oculo et osculo
dignu iudicauit. sup q amulo su
os quoq et tradidit. videlicet ne
quid ex ea hereditate quam ho erat
additurus amitteret. Quo oppi
nu diligens simonetis amica plenu
co mmetie ludibriu in loco sellam
repositos et psentib assignatos
diligentissime heredib illius exhi
bes ipe vendidit. Quod hoc loco in
honestus: aut quo inpestiu: sena
tor ipli vomam cuna egressus ho
mo ante fucubi otimo cautusq
scissima una familia tantus mortc
ppsus oculis respa suppmo hanelu
reddens seuerii luctu singultando
sibi dessumpsit - -

Explicit liber septimus valeri.
Incipit octauus.

Infames vel quibo de causis absolu
ti vel damnati sint. Caplm primum.



Vt
Do
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Do
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Se

ut equore animo accipites utri
ciorum motus tollerentur recorde
mur mundia laborantes quibo de
causis aut absoluti sint aut dam
Murcus curtius inter pnatu.
ctor sororis cumine a tullo rege dã
pnatus ad pplm pvocato iudicio
absolutus est. quorum altum atrocj
tas necis monuit. altum causa fle
xit. quia immaturum virginis amore
senectae magis q impie punitum er
istimabat. Itaq forte primitie libe
rata filis de vetera tñ o sanguinee q
vbi cruore glie hauire potuit. acie
se pudicie nunc custodi. p. r. postea
plus iusto placidum iudicé prestitit.
Quam a. p. libone tribuno plebis
Servius galba p iostus ueheme
mente repetretur q lusitanorum magnã
manum inposita fide ptor in hispa
nia intermisset actionem q tribunatus
advocato ultime senectutis otione
tua quam in origine retulit sbsen
berer reus pse iam nichil recusan

l'avait mis à la tête de ses troupes; Mazarin craignant de laisser Turenne si près d'un frère irrité et entreprenant, lui confia la mission difficile de recueiller en Allemagne les débris des bondes weimariennes (3 déc.). Il portait le titre de maréchal de France depuis la prise de Prino (24 sept.) titre qui lui avait été conféré le 16 mai 1643."

£500

187

VALERIUS MAXIMUS. *Leaf* 1, Valerii Maximi factorum dictorum que memorabilium ad Tiberium Cesarem liber primus. *Leaf* 122, Explicit liber nonus Valerii Maximi Deo gratias Amen. ILLUMINATED MANUSCRIPT *on vellum. Gothic letter.* 122 *leaves, double columns,* 35 *lines to a column.* ENRICHED WITH 9 PAINTINGS BY A FLORENTINE ARTIST OF THE SCHOOL OF GIOTTO, *besides a great number of ornamented and illuminated initials, and handsome wreathy Giottoesque borders.* Folio. *Morocco.* *Florence,* 1418

A most superb manuscript, written and illuminated at Florence for BARTOLOMMEO POPOLESCHI, *a member of that great Florentine Family. The Popoleschi arms are emblazoned at the foot of the first leaf.*

The paintings—nine in number—are most perfect examples of the best period of the School of Giotto, and the gilding is exceedingly rich for paintings of this size and period.

The first page of the text is ornamented with an elaborate border, enclosing a charming picture of Valerius Maximus dressed as an Italian lawyer, writing his book, with three men below his desk waiting for his recital. The author wears a rich robe decorated with ermine. On the bottom margin is an escutcheon *argent*, bearing a cross *gules*, with an inescutcheon, quarterly, 1 and 4, *gules*, 2 and 3 fessy or *argent* and *sable* (the Popoleschi arms).

The second painting also represents Valerius Maximus, but now dressed in a green habit covered with a brown cloak, consulting an Augury in the form of two white birds.

Folio 29 is enriched with a picture of a young Florentine noble, with extraordinary golden hair and wearing a rich scarlet robe.

On folio 44 is a most curious painting showing Valerius Maximus ordering the destruction of his house on the Capitol.

The next painting is on leaf 58 and represents the release of four prisoners by order of the senate. The principal figure wears a red cloak and bears a wand of office.

A *truly remarkable* representation of the "Suicide of Lucretia" is painted on leaf 72. Her death is stated by historians to have been effected "with a dagger concealed beneath her robes." The Florentine artist here depicts Lucretia in a splendid costume self-impaled on an enormous two-handed sword.

The seventh painting may be entitled the "Felicity" of Metellus. Fortune, among

other gifts, graced him with the Honour of the Consulship—the Dignity of Imperator, etc.

An *exquisite little picture* occurs on page 96. It illustrates Livy's account of the acquittal of Horatius after the sudden murder of his sister for lamenting the death of her lover; the costumes in this painting are most curious—so, too, is the furniture of the Roman Court of Justice.

One of the *most extraordinary paintings* that has ever come to our notice occurs on page 100.

We were at first inclined to think it illustrated the infamous and obscene bath of Tiberius. An eminent classical scholar suggests that "it is rather the pensile or hanging bath of C. Sergius Orata as mentioned at the beginning of this book by Valerius Maximus. The bathers—at least two of them—are bearded. This rather upsets the idea of its being the bath of Tiberius."

As regards the calligraphy of this volume, it is impossible to speak too highly—for it is as near perfection as human handiwork can ever hope to reach, being exceedingly regular, clear and beautiful. It is of the style called Bolognese, used all over Italy in the latter part of the fourteenth and the greater part of the fifteenth centuries, for important books. The paintings recall more especially the Decretals of Gregory IX and Gratian, the Commentaries on the Clementines, and outside of these, the Consolation of Boethius and the Avignon Bible.

This Manuscript may have been engrossed in Florence, Siena, Bologna, Rome, or Avignon, but its most likely place is Florence, and then and there enriched with paintings by an artist of the School of Giotto as commissioned by the patron whose arms are painted in the lower border of the first folio of the text.

There is a vast number of illuminated capitals throughout the book and others in blue and red penwork, another Florentine feature in the style.

The subject of this volume seems to have been a very popular one, if we may call that popular which at most was confined to the wealthy and well-born, in the middle and later ages of manuscripts. It is an amusing book, full of the kind of anecdote which fifty or sixty years ago was always used to point a moral for the instruction of youth. The "Factorum Dictorumque Memorabilium libri" of Quintus Valerius Maximus were gathered by the compiler during the reign of Tiberius Caesar, and addressed to that astute cynic in a dedication of the most unparalleled servility. It is marvellous how Tiberius contrived to do the right things so often from the vilest of motives, and so made even Tacitus hesitate as to his true character. No wonder then that a weaker judgement and a more obsequious temperament should incline the writer of these collections to ascribe divinity to one of the most astounding hypocrites the world has ever known.

As to the work itself, it is a collection of anecdotes most carefully classified and most judiciously arranged to suit the purpose for which it evidently was intended, that is, as a fund of examples from which an advocate might adorn the pleadings of the law-court, or the orator the speeches of the forum or the senate-house. The original purpose of the book, however, had probably nothing whatever to do with its being so great a favourite in the fourteenth and fifteenth centuries. In these latter ages the stories themselves were the attraction. And when, enriched like the present volume with a profusion of pictures,

they came to be pored over by readers accustomed to such books as "The Fall of Princes" or the romances of Girart de Nevers and Lancelot du Lac, no doubt they would rank among the most cherished of "histories."

The present manuscript of Valerius Maximus is textually extremely important, for, within the space of two folios there occur at least *thirty various readings* from the printed text of good editions, some of them of considerable importance, such as "disciplinam" for "discipulam," "Postumius" for "Publius," "Cellia" for "Cloelia," "servando" for "observanto," etc.

£400

See Illustration

188

VERONESE (PAUL). HOLOGRAPH LETTER (SIGNED) "Paulo Caliari" (his true name), 1 page, folio. *Venice, December* 29. To his pupil Gaudini.

Translation.

"Molto Magnifico S. Mio.

"I am sorry to hear that you have such serious worries that you are obliged to come here and suffer inconvenience and the expense of lawyers, who are rabid for lawsuits, but I am sure that your good sense would not allow you to enter into litigation without good reason on your side, and that you will know how to make it apparent. As you say that you are about to come and take up your quarters with your illustrious friend S. Polli, I say that it would be well for your comfort, but as your business will necessarily bring you out of Treviso to attend to it, I invite you to come to me, as it will be more convenient for the lawyers and nearer the stairs, and you shall be absolute master of my house, which joyfully awaits you till it shall please you to come and favour me. And here confiding thus in him who is your comrade you may do for my benefit whatever may be required; you know that for my part I confide in you and you will do so much for me that I shall never have cause to do otherwise; you know what is for my good and that it is that of your comrade, and I am sure that whatever you can do for me will be well done, and such has ever been my mind since I have known you. I can say no more but that I am content that you will do all that you can for my benefit, and I will applaud it with a good will. Come straight here, to this your own house, at your convenience, and no one will hinder you, but at all hours and at all times you shall be its sole master. Awaiting you, from Venice, the 29th December.

"Your servant,
"Paulo Caliari."

£60

189

VINCENT DE BEAUVAIS. LE QUART VOLUME de Vincent miroir hystorial.—Le cinquiesme volume de Vincent miroir hystorial. In one volume. Folio. *Bound in a magnificent* Mosaic *binding for* Peter Ernest, Count of Mansfelt, *with his arms on the sides together with his motto*: "M Force m'est trop" *and* "Mansfelt." *Paris*, 1531

A most magnificently bound volume, from the library of the Count of Mansfelt, the celebrated general of Charles the Fifth ("the Emperor").

A note on the fly-leaf states that this book "apertient a Rene de Chalon et a *mon ame Anne de Gros*, 1607, 4^{me} *de Mars. De feu gran pere le princ et conte de Mansfelt Pier Ernest.*"

René de Chalon has written his name upon the title-page. Later he gave the volume to the College of the Society of Jesus at Nivelles. The librarian of that college has written upon the title-page, "Collegij Soc̃tis Jesū Nivellis. Dono Dn̄ae de Chalon. Ora pro Illa. 1627."

This was one of the finest bindings in the Didot collection, and it is figured in the illustrated catalogue of that extraordinary collection.

One of the most remarkable and most gorgeous bindings that has ever occurred for sale.

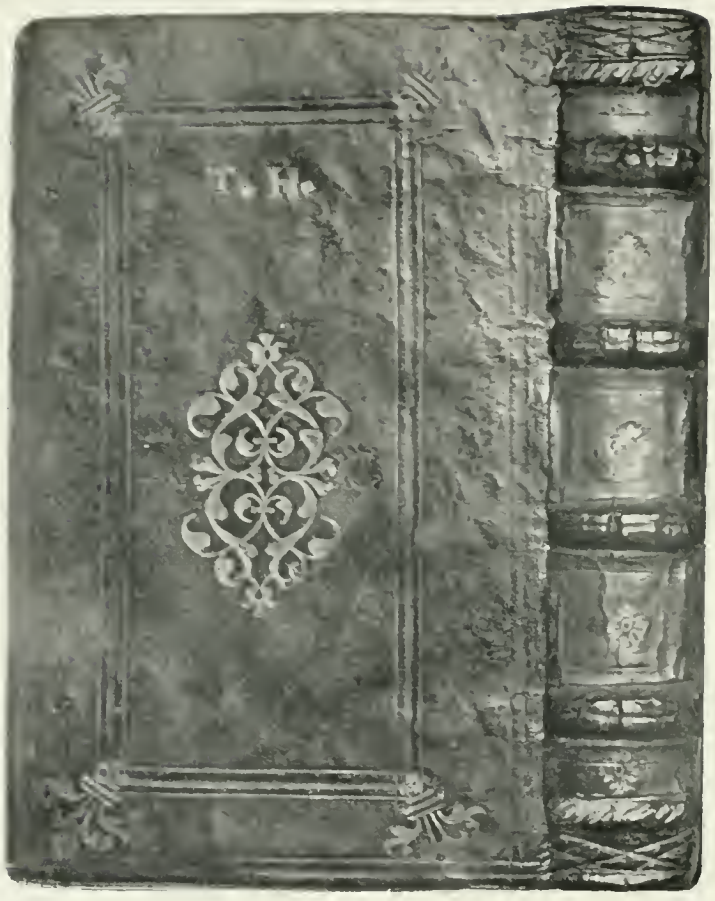
£300

See Illustration

190

VOULTE (JEAN). Inscriptionum libri II; Xeniorum libellus Hendecasyllaborum libri IV, 2 vols. in 1. 12mo. *Original gilt calf. Paris. Simon de Colines*, 1538

Sir Thomas Hoby's copy. The present copy is in the original brown calf binding with gilt fleurons at the corners, and a Renaissance design in gold in the centre; in the upper part of either side are the initials T. H. On the fly-leaf is the inscription "1553 mense Febr. Thomas Hobeus Anglus. Parisiis," showing that it formerly belonged to the celebrated Sir Thomas Hoby. He was born in 1530, and was the second son of William Hoby, of Leominster. He matriculated at St. John's College, Cambridge, in 1545, and, after going through his course, spent some years in travelling in foreign countries, especially Italy and France, when no doubt he bought this book. He was knighted in 1566, and went as ambassador to France, but died at Paris in July of the same year. He was



greatly esteemed by his contemporaries for his literary knowledge and elegance of style, his most important publication being a translation of the "Cortegiano of Baldassare Castiglione," first issued in 1561, and frequently reprinted.

£35

See Illustration

191

WALPOLE (ROBERT). Memoirs of the Life and administration of Sir Robert Walpole, Earl of Oxford, with original Correspondence and Authentic Papers, never before published, by William Coxe, M.A., F.R.S., F.A.S. Portraits of Walpole by Bovi, LARGE PAPER, 5 vols. *morocco, g.e.* QUEEN CHARLOTTE'S (CONSORT OF GEORGE IV) *copy, with her crowned cypher impressed on the sides of each of the volumes.* 1798

QUEEN CHARTLOTTE'S UNIQUE LARGE PAPER COPY. It was afterwards in the possession of the Princess Sophia (daughter of Queen Charlotte) and contains her bookplate in each of the volumes.

£28

192

WARTON (THOMAS). THE HISTORY OF ENGLISH POETRY from the close of the Eleventh to the Commencement of the Eighteenth Century. To which are prefixed Two Dissertations: I. On the Origin of Romantic Fiction in Europe. II. On the Introduction of Learning into England. 4 vols. 4to. *Original calf.* 1775

This is EDMUND MALONE'S IMPORTANT COPY. IT CONTAINS NO LESS THAN 139 MOST INTERESTING CORRECTIONS AND ANNOTATIONS ENTIRELY IN MALONE'S HANDWRITING.

Among these emendations and annotations a number are of great Shakespearean interest.

A very long annotation by Malone in vol. iii, p. 435, is signed and dated.

A long autograph letter (signed) of the Author, Dr. Thos. Warton, to Edmund Malone, mentioning Shakespeare's "Venus and Adonis," and relative to Shakespeare's Earl of Southampton, etc., is inserted.

Malone has also pasted an autograph signature of the author on the fly-leaf and written with his own hand the date of his death "ob. May 21, 1790."

Bound up at the end are Malone's copies of:

1. Specimen of a History of Oxfordshire 1783.

2. Ritson (Joseph). Observations on (Warton's) Three First Volumes of the History of English Poetry.

3. An original impression of Gillray's famous caricature of Ritson.

Ritson bitterly attacked both Warton's and Malone's views of Shakespeare.

£38

193

WASHINGTON AND HIS WIFE'S PROPERTY

WASHINGTON (GEORGE). HOLOGRAPH LETTER SIGNED, 3 pages, large folio (121 lines containing 1,129 words), Mount Vernon, *December* 26, 1774.

To James Mercer. (Member of the Virginia Committee of Safety to whom were entrusted the unlimited powers of government.)

An extremely long and interesting letter illustrating the care with which Washington superintended domestic affairs.

It is relative to the discharge of John Mercer's debt to John Park Custis, whose widow Washington married.

Informs him that he (Mercer) gave "£29 for the Negro Kate, and that the whole of your purchase in Frederick amounted to £2385 14*s.* 2*d.*"

"I have heard nothing yet from Colonel Peyton respecting those lands which you appear charged with at the Loudoun sale—there is no doubt I presume of Combe or others taking them of your hands—if there be, the sums bid for them, will require to be added to your account.

"He would have liked 1,224 acres warranted to him instead of your granting 1,200 acres more or less, for, as it was upon the presumption that the Tracts of Gray and Adams contained this quantity . . . that I agreed to give the price I did; so, if it falls short . . . I shall not much like, or indeed think myself bound by it, and am inclined to think (as Mr. Carlyle does) that Hough must have made some mistake," etc.

He has never been a day well since his return from Frederick nor a day without company. Has written a long letter to Mercer's brother. Refers to a quantity of wheat threshed at Marlborough and to the "Hollidays" and Christmas.

"I have heard no person speak of the Sale of Cattle in Frederick but what thought it a great one—I have mentioned the average price to no one since, but what thinks I might buy for much less, & although I do not dispute, as I have never seen the goodness of your Cattle at Marlborough, yet give me leave my friend, to tell you that you are too sanguine in your expectations in matters of this sort.—It is not my intention to buy at high prices as I am in no immediate want—my design as I raise a great deal of provender, was to stock my plantations more plentifully than they are, if I could purchase upon such terms as I liked," etc.

Mount Vernon Dec.r 26th. 1774.

Dear Sir,

I do not recollect whether, in my last, I informed you that it was £29 you gave for the Negro Nate, & that the whole of your purchases in Frederick amounted to £2385. 14. 2 (I did call this to mind since I wrote you last) from the Original Bonds & duplicates. —

I do not pretend either, to be well acquainted with the phrazes which constitute a general Warranty, but the Words made use of by you, for this purpose, are not so strong and emphatical as I have generally observed upon these occasions; which usually run in some such manner as this — "from the claim, or claims of any "Person or persons whatsoever the said his heirs &c. "to the Warrant, and will for ever defend" your Covenant men, for ought I know be Tantamount, although no such expressions are used, and therefore I shall say nothing further on this head. — It was my Intention

Mount Vernon Dec.r 26th 1774

Dear Sir,

I do not recollect whether, in my last, I informed you that it was £29 you gave for the Negro Kate, & that the whole of your purchases in Frederick amounted to £2385. 14. 2; If I did not then do it, there will be found right, & agreeable to the original Entries — I have heard nothing yet from Mr.r Boyer, respecting those Lands which you appear charged with at the Loudoun Sale — there is no doubt, I presume, of Lambs or others taking them of your Lands — if there be, the sums bid for them, will require to be added to your Acc.t —

I cannot say but that I should have liked to have had 1224 Acres of Land warranted to me, instead of your granting 1200 Acres more or less; for as it was upon the presumption that the Tracts of Gray & Adams contained this quantity, clear of disputed bounds, that I agreed to give the price I did; so, if it falls short (I mean more than is generally allowed for Variation of Instruments) I shall not much like, or indeed think myself bound by it, and am inclined to think (as Mr.r Early also does) that Gray must have made some mistake in his Measurement as the original Patents to Adams and Gray together contain no more than 1168 Acres, whilst it appears that Adams's Patent runs into Gray's, and one half or more of Gray's is taken up by Surplices, & more than probably will, (even upon any fair Construction) be found within the Bounds of Adams's Patent; at the same time that he defies Mr.r Cattle (I perceive by your Let.r) from the Original Courses of the Tracts. —

I do not pretend to offer, to you who are acquainted with the Phrases which constitute a general Warranty, but the words made use of by you, for this purpose, are not so strong and emphatical as I have generally observed upon these occasions; which usually runs in some such manner as this — "from the Claim, or Claims of any "Person or Persons whatsoever the said his heirs &c. "to the Warrant, and will for ever defend" your Covenant man, &c.r &c.r I know be Tanta mutat, although no such expressions are used, and therefore, I shall say nothing further on this head. — It was my Intention

A portion of the endorsement states the following:

"Moiety of four mile run land estimated at £446 conveyed to the Genl. [Washington] by J^s. Mercer in discharge of John Mercer's debt to Custis one of the old debts estimated in the settlement between the Father and sons at £2,300."

THIS IS THE FINEST LETTER OF WASHINGTON KNOWN TO US.

£200

SEE ILLUSTRATION

194

WASHINGTON. A COLLECTION of 40 very rare Pamphlets, issued during the Lifetime or immediately after the Death of George Washington. The whole printed in different cities of the United States. *Uniformly bound in green cloth, many uncut.*

1. The last Official Address of General Washington to the Legislatures of the United States. *Hartford*, 1783
2. HOLMES (A.). Sermon on the Death of George Washington (*presentation copy from the author*). *Boston*, 1799
3. Tribute to Washington (*in verse*). *Troy*, 1800
4. FOSTER (J.). Discourse on the Death of George Washington. *Ib.*, 1800
5. HART (L.). Discourse occasioned by the Death of George Washington. *Norwich*, 1800
6. HARRIS (T. M.). Discourse on the Death of George Washington. *Charlestown*, 1800
7. KIRKLAND (J. T.). Discourse on the Death of George Washington, to which is added his Valedictory Address to the people of the United States. *Boston*, 1800
8. MORRIS (GOUVERNEUR). Oration upon the Death of George Washington. *New York*, 1800
9. STRONG (N.). Discourse upon the Death of George Washington. *Hartford*, 1800
10. WILLARD (J.). Address in Latin, and David Tappan's Discourse in English on the Death of George Washington. *Boston*, 1800
11. THACHER (P.). Sermon on the Death of George Washington. *Ib.*, 1800
12. STILLMAN (S.). Sermon on the Death of George Washington. *Ib.*, 1800
13. TAGGART (S.). Discourse on the Death of George Washington. *Greenfield*, 1800
14. TRUMBULL (B.). Discourse on the Death of George Washington, *with a Portrait.* *Newhaven*, 1800

15. White (D. A.). Eulogy on George Washington. *Haverhill*, 1800

16. Stearns (E.). Eulogium on George Washington. *East Windsor*, 1800

17. Tomb (S.). Oration on the Death of George Washington, to which is annexed two Odes and an Acrostic. *Newburyport*, 1800

18. Abbot (A.). Eulogy on the Life and Character of George Washington. *Haverhill*, 1800

19. Dascom (J.). Oration on the Death of George Washington. *Boston*, 1800

20. Boddily (J.). Sermon on the Death of George Washington. *Newburyport*, 1800

21. Bigelow (T.). Eulogy on the Life, Character, and Services of Brother George Washington. *Boston*, 1800

22. Bartlett (J.). Oration on the Death of George Washington. *Charlestown*, 1800

23. King (W.). Discourse on the Death of George Washington. *Norwich*, 1800

24. Lewis (E.) Eulogy on the Life and Character of George Washington (*in verse*). *Pittsfield*, 1800

25. Dwight (T.). Discourse on the Character of George Washington. *Newhaven*, 1800

26. Isham (J.). Oration Commemorative of George Washington. *New London*, 1800

27. M'Clure (D.). Discourse on the Death of George Washington (*presentation copy from the author*). *East Windsor*, 1800

28. Moseley (J. O.). Oration on the Death of George Washington. *Hartford*, 1800

29. Mycall (J.). Funereal Address on the Death of George Washington. *Boston*, 1800

30. Lee (H.). Funeral Oration on the Death of George Washington. *Ib.*, 1800

31. Carroll (Bp.). Discourse on George Washington. *Baltimore*, 1800

32. Cumings (H.). Eulogy on George Washington. *Amherst*, 1800

33. Davis (J.). Eulogy on George Washington. *Boston*, 1800

34. Dana (J.). Discourse on the Death of George Washington. *Newburyport*, 1800

35. Everett (O.). Eulogy on George Washington. *Charlestown*, 1800

36. Flint (A.). Discourse on the Death of George Washington. *Hartford*, 1800

37. Porter (E.). Eulogy on George Washington. *Boston*, 1800

38. Parish (E.). Oration on the Death of George Washington. *Newburyport*, 1800

39. Russell (J. M.). Funeral Oration on George Washington. *Boston*, 1800

40. Story (J.). Eulogy on George Washington (*presentation copy from the author*). *Salem*, 1800

There are no copies of any of the above in the British Museum.

£60

195

WESLEY FAMILY (THE). A remarkable and unrivalled Collection of 67 HOLOGRAPH LETTERS and MANUSCRIPTS of members of this celebrated family. Comprising:

1. Wesley (John). *The Founder of the Wesleyans.* A series of 14 Holograph Letters (Signed), and a Holograph Epitaph on Dr. Dodd (10 lines).

2. Law (William). Author of "The Serious Call." Holograph Letter, Signed, to John Wesley. Law's letters are of excessive rarity.

3. Hervey (Christopher), *Author.* Holograph Letter (Signed) about the Methodists. 7 pages, folio, 1771.

4. Wesley (Charles), *John Wesley's brother.* Holograph Letter (Signed).

5. Wesley (Sarah), *Wife of Charles.* 3 Holograph Letters (Signed) to her daughter "Sally."

6. Wesley (Charles), *Nephew of John Wesley.* 5 Holograph Letters (Signed). One is addressed to his sister Sarah.

7. Wesley (Samuel), *Nephew of John.* The unique series of 35 Holograph Letters and Holograph Manuscripts. (1 being a Poem in Latin and another the musical scores of his "Quod Libet," composed by Bach, together with a manuscript "On endless punishment") and S. Wesley's own copy of "A Voluntary for the Organ," with his autograph signature.

   The whole comprising 82 pages folio, 4to, and 8vo, in the handwriting of this eccentric musical genius, the propagandist of the works of Bach. The letters are addressed to his mother and sister, Sarah Wesley, the cultured daughter of Charles, and the niece of John Wesley.

8. Wesley (Sarah), *Niece of John.* 10 Letters and MSS.

9. Wesley (Charles), *Nephew of Sarah.* Holograph Letter (Signed) to his aunt (Sarah).

10. Wesley (Charles). 5 Holograph Diaries for the years 1796, 1799, 1806, 1811, and 1820. These Diaries are crammed with C. Wesley's (the musician) own autograph entries. He has also written verses therein.

11. Wesley (Samuel Sebastian), *Natural son of Samuel Wesley.* 4 Holograph Letters (Signed).

12. Thrale (Mrs.), *Dr. Johnson's friend.* A Holograph Letter (Signed) quoting a verse of Samuel Wesley.

13. A Holograph Letter of W. B. Kingston relative to Samuel Wesley.

14. Biographical Notes upon the Wesleys.

These highly important Letters and MSS. throw much valuable and interesting light upon the Wesley family.

The letters of John Wesley refer to his preaching, preachers, journeying throughout Britain, his wife and friends, and contain much advice to members of his flock.

The unique series of important letters of the eccentric Samuel Wesley to his sister, are of great biographical interest and admirably display the writer's character. His unconventional views upon matrimony, polygamy, his marriage and separation, his *liaison* with Mrs. Suter, are all entered upon in this *very unusual* series.

Sarah Wesley (the daughter of Charles Wesley, who had the *entrée* into the best society of her day) is well represented. Her letters show great forbearance towards her brother Sam, and disclose many interesting family secrets.

Practically everything (in manuscript) relative to the Wesleys is now locked up in one or the other of the International Wesleyan institutions.

The whole collection is inlaid to a uniform folio size and bound in full blue morocco. The Diaries of Charles Wesley are enclosed in a blue morocco case.

A full type-written catalogue can be had on application.

£250

196

WORDSWORTH. This is believed to be the only COMPLETE SET OF FIRST EDITIONS of his works ever offered for sale. In all 27 volumes, of which 25 are UNCUT. *The whole are uniformly bound in red levant morocco extra.*

The set comprises:

An Evening Walk. An Epistle, in Verse. Addressed to a Young Lady, from the Lakes of the North of England. By W. Wordsworth, B.A., of St. John's, Cambridge. 4to. *London: Printed for J. Johnson, St. Paul's Church-Yard.* 1793

Wordsworth's *first appearance in print*, written at the age of nineteen, while at college in 1787-9, but not published until four years later. EXTREMELY RARE, WITH THE UNPAGED LEAF OF ERRATA.

"Joseph Johnson, who published for many of the revolutionary party, brought out the 'Evening Walk' and the 'Descriptive Sketches' early in 1793. In both poems the metre and diction conform to the conventions of the old-fashioned school to whom Pope was still the recognized model. The 'Evening Walk,' composed during his college vacations spent at the lakes, is remarkable for its series of accurate transcripts of natural scenery, obviously made on the spot."

The "Evening Walk" was considerably revised in later editions. It shows Beattie's influence. Many years afterwards, in 1836, Wordsworth said it was addressed to his sister Dorothy, "*Not an image in it which I had not observed.*"

The present example is wider by $\frac{1}{4}$ of an inch than the Hoe copy.

DESCRIPTIVE SKETCHES in Verse. Taken during a Pedestrian Tour in the Italian, Grison, Swiss, and Savoyard Alps. By W. Wordsworth, B.A., of St. John's, Cambridge. "Loca pastorum deserta atque otia dia."—*Lucret.* "Castella in tumulis—et longe saltus lateque vacantes."—*Virgil.* 4to.

London: Printed for J. Johnson, St. Paul's Churchyard. 1793

EXTREMELY RARE. WITH THE LEAF OF ERRATA.

WORDSWORTH'S SECOND APPEARANCE IN PRINT.

Written in 1791-2, at the age of twenty, on the banks of the Loire, during a trip resulting from a disappointment in love, and, like the "Evening Walk," a curious mixture of fine poetry and commonplace, even bathos. Coleridge wrote of it before he met Wordsworth: "*Seldom, if ever, was the emergence of a great and original poetic genius above the literary horizon more evidently announced.*"

The "Descriptive Sketches" describes the journey to Switzerland, and was composed in France, where he helped a fading memory of details from the work of the French painter Raymond, who in 1781 translated Archdeacon Coxe's letters from Switzerland, with additional notes.

"The poem recalls Goldsmith's 'Traveller,' and illustrates Wordsworth's politics at the time of its composition. He bewails the harsh lot of the poor peasant in language recalling the hunger-bitten peasant of Blois. It leads up to an eager expression of sympathy for the defenders of liberty in France."

THESE ARE TWO OF THE RAREST BOOKS IN THE ENGLISH LANGUAGE. PROBABLY LESS THAN HALF-A-DOZEN OF EACH HAVE SURVIVED.

POEMS: by Francis Wrangham, M.A., Member of Trinity-College, Cambridge. (*Quotation in Greek.*) (Tweedell. Prolus VIII.) 8vo. UNCUT.

London: Sold by J. Mawman, 22, Poultry. 1795

A LARGE PAPER COPY.

The translation of Wrangham's French stanzas is by Wordsworth.

LYRICAL BALLADS, with a few other Poems. 8vo. UNCUT.
London: Printed for J. and A. Arch, Gracechurch-Street. 1798

EXTREMELY RARE, with the leaf of errata and UNCUT. An uncut copy sold for £34 10s. in 1910.

"The most remarkable incident of this time was the walk of 13 Nov. 1797, when the two poets proposed to compose a joint Ballad to be sold for £5 to pay for their tour. The Ancient Mariner thus begun was left to Coleridge. This led to talk of a joint publication to which Coleridge should contribute poems showing the dramatic truth of supernatural incidents, while Wordsworth should try to give the charm of novelty to 'things of every day.' The result was the publication of the 'Lyrical Ballads.'"

POEMS, in Two Volumes, by William Wordsworth, Author of The Lyrical Ballads. "Posterius graviore sono tibi Musa loquetur. Nostra: dabunt cum securos mihi tempora fructus." 2 vols. 8vo. UNCUT.
London: Printed for Longman, Hurst, Rees and Orme, Paternoster-Row. 1807

A fine copy—extremely rare, being uncut and having the half titles and leaf of "erratum."

"A collection of poems in two volumes appeared this year, including the odes to 'Duty,' and upon the 'Intimations of Immortality,' 'Miscellaneous Sonnets,' sonnets dedicated to 'Liberty' and poems written during a tour in Scotland."

CONCERNING THE RELATIONS OF GREAT BRITAIN, Spain and Portugal, to each other, and to the Common Enemy, at this Crisis; and specifically as affected by the Convention of Cintra: The whole brought to the test of those Principles, by which alone the Independence and Freedom of Nations can be Preserved or Recovered. "Qui didicit patriae quid debeat: Quod sit conscripti, quod judicis officium; quae Partes in bellum missi ducis." By William Wordsworth. 8vo. UNCUT.
London: Printed for Longman, Hurst, Rees and Orme, Paternoster Row. 1809

"The Spanish rising, however, roused Wordsworth thoroughly. He sympathised heartily with the patriotic resistance to Napoleon, and was shocked by the permission granted to the French army to return to their own country. He expressed his feelings in a pamphlet (the present) which Canning is said to have regarded as the most eloquent production since Burke's. It takes a high moral ground, and, if rather magniloquent, is forcibly written."

THE EXCURSION, being a portion of The Recluse, a Poem. By William Wordsworth. 4to. UNCUT.
London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1814

"'The Excursion' marks the culmination of Wordsworth's poetical career. Jeffrey's famous phrase, 'This will never do!' was really the protest of literary orthodoxy against a heresy the more offensive because it was growing in strength. Southey, Keats, and Crabb Robinson now put Wordsworth by the side of Milton."

POEMS by William Wordsworth; including Lyrical Ballads, and the Miscellaneous Pieces of the Author. With Additional Poems, a new Preface, and a Supplementary Essay. *Frontispiece after Sir G. Beaumont by J. C. Bromley and S. W. Reynolds.* 2 vols. 8vo. UNCUT.

London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1815

THE WHITE DOE OF RYLSTONE; or The Fate of the Nortons. A Poem. By William Wordsworth. *Frontispiece after Sir G. Beaumont by Bromley.* 4to. UNCUT.

London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row, by James Ballantyne and Co., Edinburgh. 1815

THANKSGIVING ODE, January 18th, 1816. With other Short Pieces, chiefly referring to recent public events. By William Wordsworth. 8vo. UNCUT.

London: Printed by Thomas Davison, Whitefriars, for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1816

Of this period of the Poet's life Sir Leslie Stephen wrote:

"He [Wordsworth] had become respectable and conservative. To the liberals he appeared to be a renegade. Shelley expresses his views in a sonnet, and in 'Peter Bell the Third,' the first 'Peter Bell' being the parody by John Hamilton Reynolds brought out when Wordsworth's poem was advertised. Browning's 'Lost Leader' gives a later version of this sentiment. Wordsworth's 'Thanksgiving Ode' in 1815 [this is a mistake the 'Ode' was published in Jan. 1816] (to which Shelley refers) shows how completely he shared the conservative view."

A LETTER TO A FRIEND OF ROBERT BURNS: occasioned by an intended republication of The Account of the Life of Burns, by Dr. Currie; and of the Selection made by him from his letters. By William Wordsworth. 8vo. UNCUT.

London: printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1816

THE WAGGONER, a Poem. To which are added, Sonnets. By William Wordsworth. "What's in a Name?" "Brutus will start a spirit as soon as Caesar!" 8vo. UNCUT.

London: Printed by Strahan and Spottiswoode, Printers Street; for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1819

PETER BELL, a Tale in Verse, by William Wordsworth. *Frontispiece after Sir G. Beaumont by Bromley.* 8vo. UNCUT.

London: Printed by Strahan and Spottiswoode, Printers Street; for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1819

"'Peter Bell' is said to have been Wordsworth's 'most successful' book up to that time, an edition of five hundred having been sold in the year and a second published."

THE RIVER DUDDON, a Series of Sonnets: Vaudracour and Julia; and Other Poems. To which is annexed a Topographical Description of the Country of the Lakes in the North of England. By William Wordsworth. 8vo. UNCUT.

London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row. 1820

"The Sonnets on the Duddon, chiefly written about 1820, show his true power."

A Description of the Scenery of the Lakes in the North of England. Third Edition (now first published separately) with Additions and illustrative remarks upon the Scenery of the Alps. By William Wordsworth. Folding map. Small 8vo. Uncut.
London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row. 1822

Ecclesiastical Sketches. By William Wordsworth. 8vo. Uncut.
London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1822

Memorials of a Tour on the Continent, 1820. By William Wordsworth. 8vo. Uncut.
London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1822

"In 1820 he made a four months' tour with his wife and sister and other friends up the Rhine to Switzerland, met Robinson at Lucerne, and after visiting the Italian lakes, returned by Paris."

Yarrow Revisited, and Other Poems. By William Wordsworth.

"Poets . . . dwell on earth
To clothe whate'er the soul admires and loves
With language and with numbers."—*Akenside.*

8vo. Uncut.
London: Printed for Longman, Rees, Orme, Brown, Green, and Longman, Paternoster Row; and Edward Moxon, Dover Street. 1835

"In 1831 he went to Scotland, chiefly to see Scott, whom he visited in September at Abbotsford. A fine sonnet, Yarrow Revisited, commemorates this last meeting."

The Sonnets of William Wordsworth. Collected in one volume with a few additional ones, now first published. 8vo. Uncut.
London: Edward Moxon, Dover Street. 1838

Ode, performed at the Senate House, Cambridge, on Tuesday, 6th July 1847, in the presence of Her Majesty, at the first public commencement after the Installation of His Royal Highness the Prince Albert, Chancellor of the University, written by William Wordsworth, Esqre, D.C.L., Poet Laureate, set to music by Thomas Atwood, Walmisley, Mus. Doc., M.A. Trin. Coll., Professor of Music in the University and Organist of Trinity and St. John's Colleges. Price 10*s.* Folio. Uncut.
London: Published (for the Author) by Chappell, Music Seller to Her Majesty, 50, *New Bond Street.* 1849

The Prelude, or Growth of a Poet's Mind; an Autobiographical Poem: by William Wordsworth. 8vo. Uncut. *London: Edward Moxon, Dover Street.* 1850

A posthumous publication.
Wordsworth died 23rd April this same year (1850).
This work was largely drawn upon by Sir Leslie Stephen when writing his life of the poet.

¶ Here begynneth

a goodly treatyse/and it is called a no-
table lesson/otherwyse it is cal-
led the golden pystle.

MEMOIRS OF WILLIAM WORDSWORTH, Poet Laureate, D.C.L. By Christopher Wordsworth, D.D., Canon of Westminster. Portrait of Dora Wordsworth after Gillies by Armytage. 2 vols. 8vo. UNCUT. *London: Edward Moxon, Dover Street.* 1851

Of this work the poet's biographer states:

"The Memoirs of William Wordsworth by Christopher Wordsworth (afterwards Bishop of Lincoln) his nephew, 1851, 2 vols. 8vo, gives a useful though not very full narrative."

THE RECLUSE. By William Wordsworth. 8vo. UNCUT. *London: Macmillan and Co., and New York.* 1891. All rights reserved.

Printed on LARGE WHATMAN PAPER.

"When finishing 'the Prelude,' he says that the task 'of his life' will be over if he can finish the 'Recluse' and a narrative poem of the epic kind. The epic was never begun."

A DESCRIPTION OF THE WORDSWORTH AND COLERIDGE MANUSCRIPTS, in the possession of Mr. T. Norton Longman. With three facsimile reproductions. Edited with notes by W. Hale White. 4to. UNCUT.

Longman, Green and Co., 39, Paternoster Row, London, New York and Bombay. 1897

The Collection, £400

197

WYNKYN DE WORDE'S PRESS.—Here Begynneth a goodly treatyse and it is called a notable lesson otherwyse it is called the Golden Pystle. 4to. *Morocco extra.*

London, Wynkyn de Worde. [1530]

ONLY ONE OTHER COPY IS KNOWN, VIZ., THAT IN THE BRITISH MUSEUM. The present is in faultless condition.

This little volume ascribed to St. Bernard and entitled "Notabile documentum" was translated at an early date into English. A copy of this translation having been brought to Richard Whitford to amend, he preferred to re-write it with certain additions of his own.

Whitford, who was born towards the end of the fifteenth century, was educated at Queens' College, Cambridge, becoming a Fellow in 1495. He went shortly after to the Continent as chaplain and confessor to Lord Mountjoy to whom Erasmus was tutor, and the two scholars became friends. About 1507 Whitford entered the Brigittine monastery of Syon at Isleworth, and from that time onwards spent his time in the composition of religious books, many of which became widely popular. At the dissolution Whitford was given a home in the house of Lord Mountjoy and received a pension of eight pounds. He died during Mary's reign.

Two editions were printed by Wynkyn de Worde, one dated 23 Nov. 1530, the other without date. A copy of the dated edition is in the library of Exeter College, Oxford. The undated edition was probably printed about the same time. The device on the last leaf is the third variation of De Worde's device and was cut about 1528.

Two copies of this undated edition are known, the present and one in the British Museum. This is the edition fully described by Herbert, pp. 213-15, where he gives long quotations. The description ends with an asterisk which denotes that Joseph Ames owned this copy. It was in his sale (No. 471) and passed to J. West, and then to Major Pearson and finally to Bliss.

£150

See Illustration

198

WYNKYN DE WORDE'S PRESS.—THE IMAGE OF PITY. *Wynkyn de Worde* [1515]

Absolutely unique. This is, as yet, the only example which has come to light.

The origin of these Indulgences, known as the "Mass of St. Gregory" or "Image of Pity," was the miraculous appearance of Our Lord to Pope Gregory whilst engaged in celebrating mass. To commemorate the miracle the Pope granted indulgence to all who, in a state of grace, should recite certain prayers.

On the Continent of Europe, towards the end of the fifteenth and during the early years of the sixteenth centuries, these woodcut Indulgences were extremely popular, and the subject was treated in various ways. Generally, abroad, a half or full-length figure of Our Lord appears above an altar, before which St. Gregory kneels in the act of celebrating mass. In the background and at the sides various emblems of the Passion are grouped.

The very few existing English examples, all of which are later than the present, differ from the majority of foreign in two ways. They never contain the figure of St. Gregory, and the emblems of the Passion, instead of being grouped more or less artistically in the background, are arranged methodically in a border divided into square compartments. There seems to have been no rule or tradition regulating the number of emblems to be depicted or the order in which they should occur, each individual engraver working according to his own fancy.

In the present example the border contains twenty emblems in the following order, beginning from the lower left-hand corner:

1. The scourge and bunch of twigs crossed.
2. The pillar with cords crossed.
3. The ladder for the cross.
4. The sword and club crossed.

Though I am not present before your eye
yᵉ good prayers haue mȳde on me. T. D.
pro alys orat/pro scipo laborat.

5. The lantern (John, xviii, 3).
6. A left hand pulling the hair.
7. The basin and ewer.

The centre of the cut is occupied by the usual half-length figure of Our Lord standing in an altar-tomb with the cross behind and the spear and reed with sponge on either side; below is the text of the Indulgence also cut on wood and with the words much abbreviated: "To al them that devoutly say V. pater noster. V. aues and a crede afor such a figure ar graunted XXXII. m. VII. C. Lv. yeres of pardon."

The present example offers another point of unique interest. Below it are printed the lines, running, with the abbreviations filled out:

"Though I am not present before your eye
(In) your good prayers have mynde on me. T.d.
(Qu)i pro aliis orat, pro seipso laborat.

The present "Image of Pity" is the earliest extant example of any English Indulgence. The inscription is printed in the type of Wynkyn de Worde, and may be dated not later than 1515.

£300

See Illustration

199

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